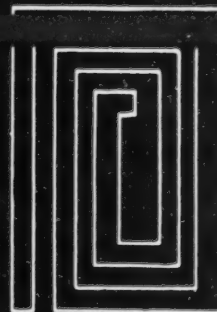
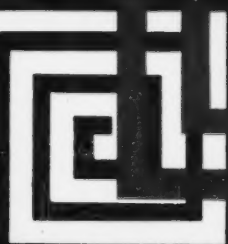
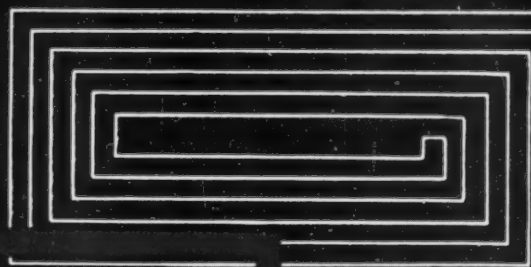
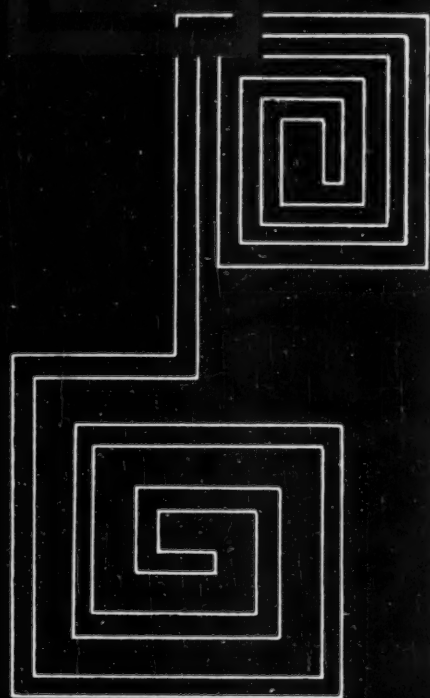


# SCHOOL ARTS



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# SCHOOL ARTS

## the art education magazine

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OCTOBER 1953

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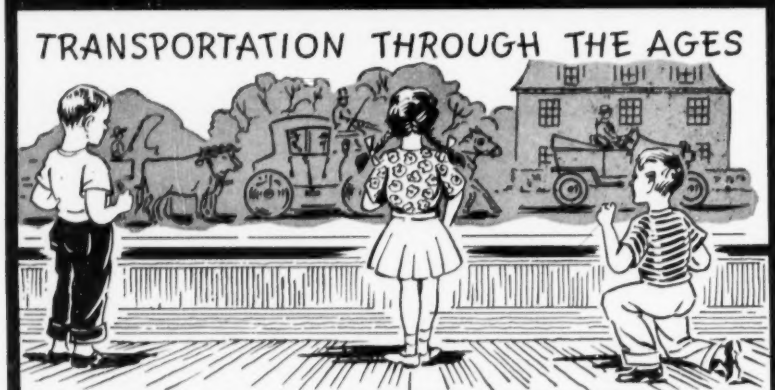
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Cover by Edgar Watson, student, Rochester Institute of Technology

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art activities are welcome at all times and should be addressed to the Editorial Office.  
Whenever possible, sharp glossy photographs of original art work should be sent instead  
of the actual objects, except where the work is small and two-dimensional. Manuscripts  
should be typed, double spaced, and range from 250 to 1000 words. Although every  
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## **NEWS DIGEST**

**Play Sculpture Contest.** A competition for a new kind of playground equipment which will allow children to exercise their imaginations as well as their bodies is being co-sponsored by Parents' Magazine, the Museum of Modern Art, and Creative Playthings, Inc. Prizes totaling \$2,000, plus additional royalties, will be awarded to the winning designs to be exhibited at the Museum of Modern Art in June 1954. Entries must be submitted by January 15, 1954, and should include models and drawings. The purpose of the competition is to encourage the manufacture of sculptural playground equipment which provides the type of exercise usually associated with swings, seesaws, jungle-gyms, and slides, but which suggests a world of fantasy, mountains, caves, airplanes, ships, animals, and so on. The jury includes Victor D'Amico of the museum and Edith Mitchell, director of art in Delaware. Here is a creative opportunity which is ready-made for art educators and art students. Entry blanks and programs may be obtained from Greta Daniel, Museum of Modern Art, 11 West 53 Street, New York.

**The NAEA** was well represented at the National Education Association convention in Miami, Florida, last July.



*Photo Courtesy William H. Milliken, Jr.*

Left to right: Stewart Purser, Marion Quin Dix, President, NAEA; William H. Milliken, Jr., SHIP representative; Edith Henry, Ivan Johnson, Vice-president, NAEA; Charles Robertson.

**Newark Museum Active.** The fall educational program of the Newark, New Jersey, Museum got into full swing on September 21, with adult workshops in painting, sculpture, pottery, and weaving. After-school workshops for children are divided into various age groups.

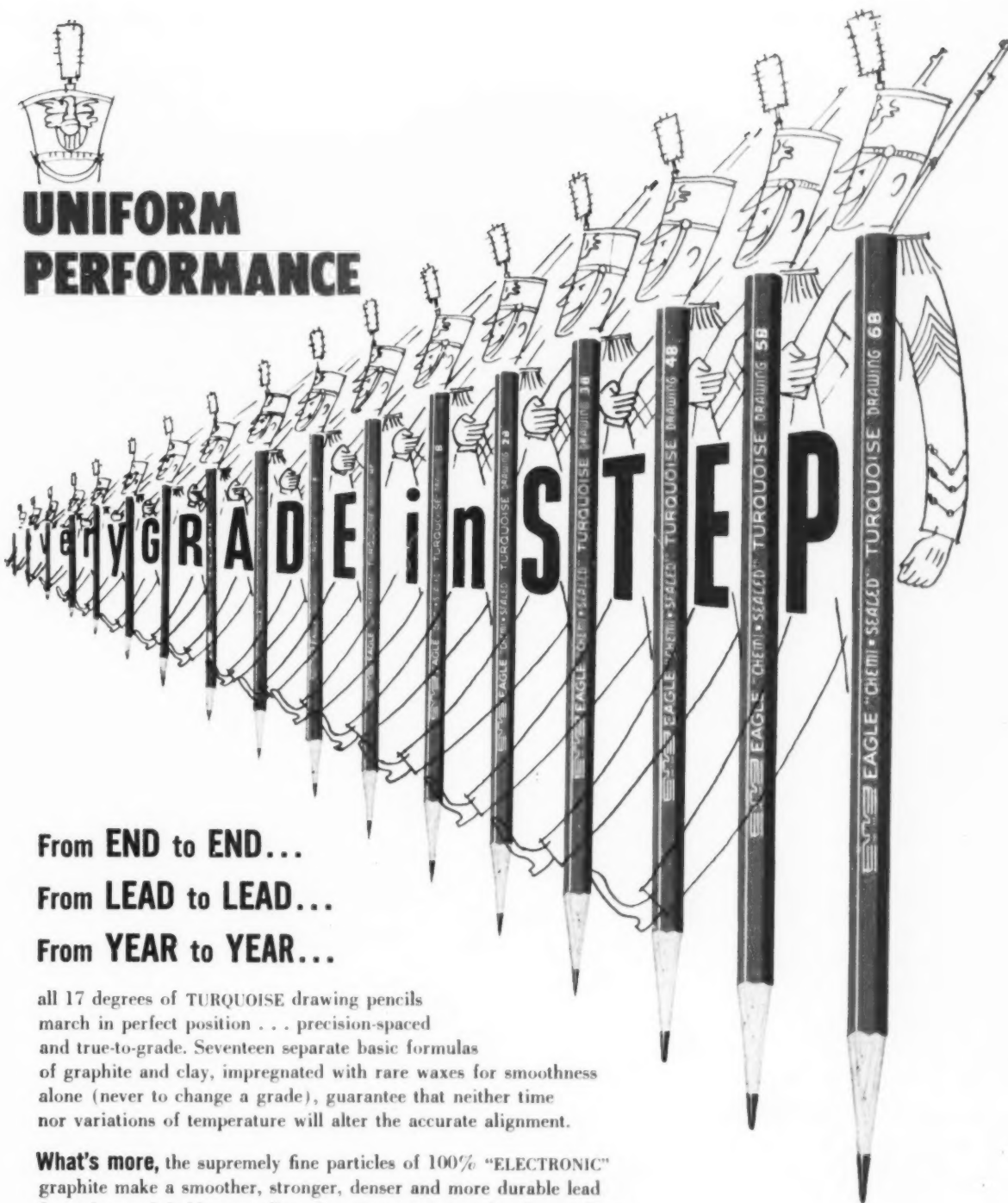
**The Annual Conference** of the American Occupational Therapy Association will be held in Houston, Texas, November 16-17-18-19. The Shamrock Hotel will be the general headquarters for all general sessions and commercial exhibits. Those wishing additional details may write to Miss Josephine Davis, O.T.R., 2239 Larimer Street, Denver, Colorado.

*(Continued on page 40)*





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# old and new ways of teaching art



*Block print by a child in the classes of Professor Franz Cizek of Vienna, one of the great leaders in art education.*

*Profiting from new concepts in art and educational philosophy, and the changing emphasis of different pioneer art educators over the past eighty years, art is finding a significant place in education.*

CHARLES D. GAITSKELL

# ART EDUCATION HAS A HISTORY

Art education is relatively a new branch of general education, but in spite of this, it already has an interesting history. From the Victorian days of Herbert Spencer, who stated grimly and emphatically that in educational endeavor, art should rank last in importance, but who hinted that one could teach a boy almost everything as long as he disliked it, we have been influenced by many divergent schools of thought.

Art education first found its way into most schools by means of a restrictive authoritarianism. Teachers were

"artists" only, not educators, and encouraged their pupils to copy either nature or other artists. This was the period of "the training of hand and eye" in which the intellect, the emotions and the human spirit had little or no part in art production in schools. One of the leading lights of this period was Walter Smith who emigrated from England to become the Director of Art Education in Massachusetts. Copies of his book, "Art Education, Scholastic and Industrial," are still in existence and prove that, while Smith was a man of some learning, he could scarcely be called a

*Eighty years ago, Walter Smith's books had children in the primary grades drawing geometric forms on their slates as they followed the step-by-step directions of the teacher.*

*Although we no longer believe that children should devote their time to directed exercises, Smith must be credited as a powerful influence in the early days of art education.*

A Cross, illustrating Symmetrical Arrangement about the Centre of a Square.

Draw the figure at A on the blackboard, requiring the pupils to draw it with you, on their slates. The exercise may be conducted somewhat after the following manner:—

*Teacher.*—Draw a square on its diagonals; add its diameters, all in light line.

*Pupils.*—We have.

The pupils will indicate that they have completed their work by raising their hands, or in any other way the teacher may direct.

*Teacher.*—Mark the centre of the upper half of the upper left-hand side, as you see that I have.

*Pupils.*—We have.

This will give what is seen at a in B. Having explained what is meant by symmetrical arrangement about a centre, proceed:—

*Teacher.*—How many other marks can be made, having just the same position with reference to the centre of the square?

*Pupils.*—Seven.



A.

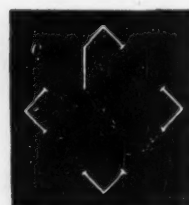


B.

Though this may be their first lesson in symmetry, some of the pupils, nevertheless, will give the correct answer.

*Teacher.*—Make the seven additional marks.

*Pupils.*—We have.



C.

This will give what is seen at b in B, less the heavy oblique line.

*Teacher.*—Now draw the upper quarter of the upper left-hand side of the square, in heavy line, as you see I have drawn it.

*Pupils.*—We have.

This will give the result which is seen at b in B.

*Teacher.*—How many other lines, having the same relation to the centre of the square, can be drawn?

*Pupils.*—Seven.

That each pupil may have a fair opportunity to consider the question, insist, if not always, yet certainly at times, that no oral response be given by any one until a signal from yourself. The great art of putting questions properly, is one of the first things a teacher should learn. But to proceed:—

*Teacher.*—Draw the seven additional heavy lines.

*Pupils.*—We have.

This will give the result which is seen at C, less the vertical line.

*Teacher.*—From the lower end of the upper left-



liberal according to our present ideas. Influenced, no doubt, by Smith's writings, many series of drawing books appeared all over the continent. The drawing books "trained the hand and eye" by providing a well graded series of copy exercises. Which hand or which eye was trained, was never discovered.

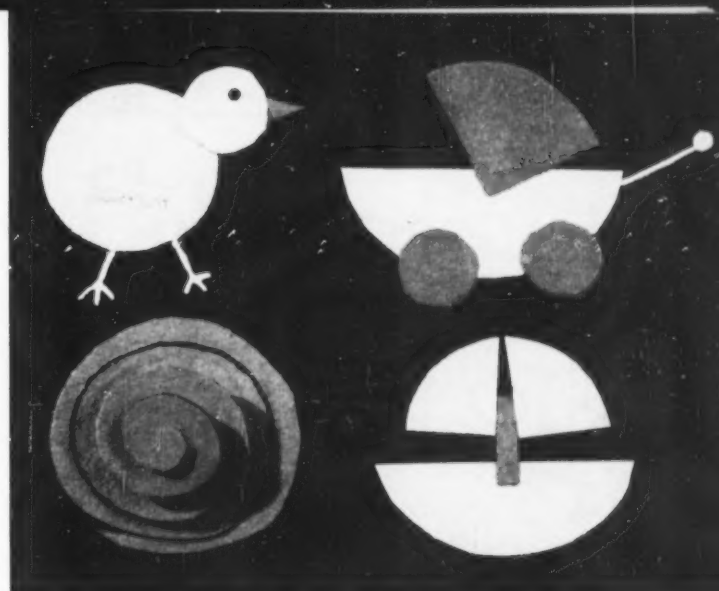
In the closing years of the nineteenth century one may find the origins of a second important influence upon art education. Starting with a consideration of color, certain writers and painters, including Seurat, Signac, Chevreul and others, attempted to interpret design in terms of physical laws and by means of intellectual analyses of surface composition. On this continent, A. W. Dow produced a book called "Composition" which probably led indirectly to the teaching of color charts, value scales, and railroad tracks found in schools from coast to coast.

In revolt against this intellectualism, came "expressionism." Among others, Matisse, Derain and Rouault proclaimed that the human spirit must rise above confining rules. They placed emphasis upon the expression of human reaction to ideas, sensations and emotions, rather than upon the intellect and the outward appearance of objects.

In Vienna, the teacher, Cizek, utilized expressionism as a model for his methodology. He eliminated from his course of studies such exercises as the copying of pictures, the making of color charts and the photographic drawing of objects. Rather, he encouraged children to present in visual form their emotional reactions to happenings in their lives. Many of his followers, of course, went too far. In many instances the new "freedom" movement actually became a system of laissez-faire, with the teacher doing little more than distributing supplies to confused children. Nevertheless, the contemporary widespread belief that children, under certain conditions, are capable of expressing themselves in a personal, creative and acceptable manner, stems largely from his demonstrations in Vienna.

Where do we stand today? Actually, in our classrooms we may find examples of teaching ranging from extreme authoritarianism to almost out-and-out laissez-faire expressionism. It is still not difficult to discover teachers whose "art" lessons consist of teaching children how to make chickens out of cut-paper circles (in three easy steps); how to color mimeographed outlines of birds, flowers, animals and the like; how to copy drawings of houses, trees and other objects delineated with various degrees of success upon the blackboard by the teacher. Teachers who use this form of pedagogy are hard workers, and sometimes learn "how to draw." The children learn nervous twitches.

Out-and-out laissez-faire teachers who tell children to do anything they like, and then back away for fear of "warping the children's personalities and curtailing their expression with too much direction" are more difficult to discover. After learning that without stimulus or guidance, children are either listless or obstreperous, and that in the latter case, they tend to express themselves messily all over the classroom, such teachers usually modify their teaching



*Some teachers still use methods as directed and outmoded as these plans from an actual lesson book. The chicken is made from two circles. The buggy is made from a quarter circle, a half circle, and two circles. A red-paper apple at lower left is cut to see which child can make the longest peeling, an exercise which the author calls "authentic example of an activity for development of nervous twitches." The sailboat at lower right "probably would be made by children living in the Rocky Mountains or Sahara Desert."*

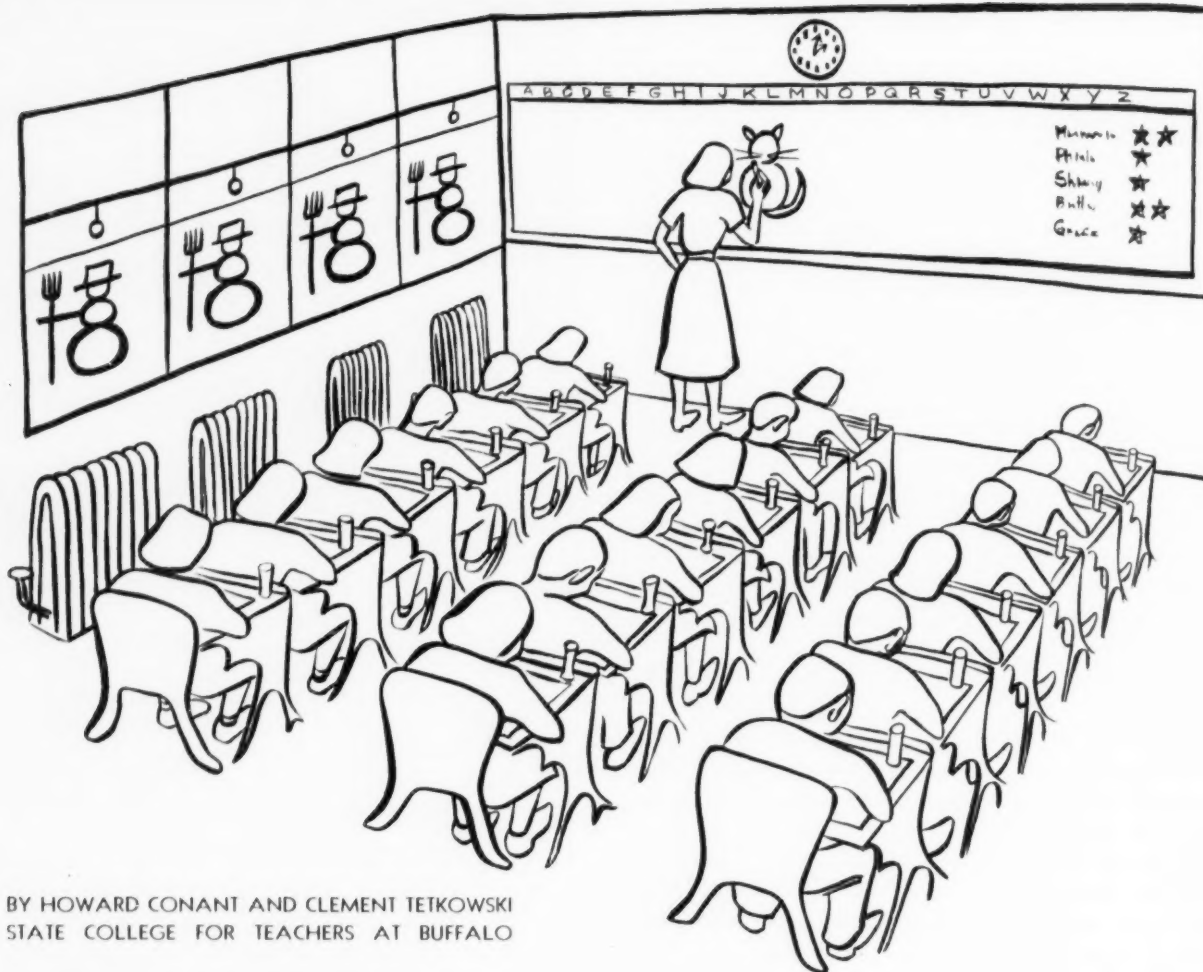
techniques. If they do not modify their teaching methods, they usually marry, retire, or teach arithmetic instead.

Actually, I have discovered only one school run on the principle of "complete and utter freedom." This was in England. The art output of the pupils was not good except where they defaced a mural in one of the school halls with rather vigorous lines of a pornographic nature. This proved that art is fun, and that anyone can do it.

Most good teachers today seem to be profiting from both the errors and the strong points of all the great movements influencing art education. They are also adding a few ideas of their own. They appear to believe in discipline, but as self-discipline, resulting in the child's search for excellence. They seem to believe that the teacher has a place in the art session, not as a dictator, but as a guide and counsellor. They believe in personal and creative expression, and in the right of the individual to say what he has to say in the manner in which he wishes to say it. At the same time, they appear to expect such expression to be offered in a spirit of mutuality with other members of the social group. These days, perhaps the strongest influence of all upon our form of art education, is the democratic ideal, which allows for the worthy intellectual, emotional and social growth of every child in our care.

---

Charles D. Gaitskell is director of art for the province of Ontario and an advisory editor for School Arts. One of Canada's leading educators, he directed the UNESCO conference on the visual arts held in England in 1951. He is author of numerous books, including "Art Education for Slow Learners," produced with Mrs. Gaitskell, just released by Ryerson Press and distributed by Chas. A. Bennett Co.



BY HOWARD CONANT AND CLEMENT TETKOWSKI  
STATE COLLEGE FOR TEACHERS AT BUFFALO

## TEACHER-DIRECTED

*Children show only passive interest in art activities in the elementary school and do not wish to take more courses in art, since they have been convinced that they are not talented*

**Teacher** confines art activities to scheduled lessons in specified periods, ignoring relationships of art to other classroom activities, and contributions to extracurriculars.

**Teacher** selects the subject matter and the art media to be employed, often repeating the same lesson at the same time every year with very little modification for individuals.

**Teacher** demonstrates one definite way of working, in a step-by-step procedure, and makes it clear that each child is judged on how well he follows the method of the teacher.

**Teacher** limits art activities to two-dimensional seatwork at individual desks, and restricts materials and tools to those which may be passed out quickly, cleaned up promptly.

**Teacher** limits talking to questions directed to him after a proper raising of hands, and discourages any activity or use of tool which would result in noise or any informality.

## WHICH TYPE OF ART

**Teacher** plans or selects prepared patterns for seasonal window decorations and other displays in the classroom and halls, to be copied in a very uniform and precise manner.

**Teacher** plans, constructs, and paints stage scenery and all props, if there are any at all, and limits the work of children to chores such as filling in areas outlined by him.

**Teacher** plans all displays of children's work, carefully selecting only that work which he regards as best or which may show off to advantage with administrators and others.

**Teacher** regards the completed work as more important than the experience in developing it, as if the product desired was on the paper itself and not in the child's personality.

**Teacher** gives letter grades based on conformity to rigid standards and teacher aims, promoting competition between children to discover and attain objectives he has in mind.



## PUPIL-DEVELOPED

*Children show great enthusiasm for art in the elementary grades and are eager to take additional art courses when given an opportunity to do so in the junior and senior high schools*

# ART PROGRAM IS YOURS?

**Pupils** may use art whenever it is applicable and meaningful in any area within the general school program, integrating it with other subject fields and extracurriculars.

**Pupils** have a choice in the selection of subject matter and materials to be used, and may select activities according to individual backgrounds, needs, and timely interests.

**Pupils** are shown various ways of using any new tools and materials found successful by others, but are encouraged to develop their own concepts and ways of working materials.

**Pupils** can work in a variety of materials and processes in both two-dimensional and three-dimensional activities, either individually or as members of groups working together.

**Pupils** are free to move about the room to secure materials and tools, and to discuss their work with others in a casual manner, without any restrictions on normal working sounds.

**Pupils** plan seasonal exhibits and other displays, and develop them as normal children's work, with a great deal of variety in color, size, shape, and individual expression.

**Pupils** participate in planning, constructing, and painting original stage scenes or backdrops for both school assembly programs and other dramatic activities in the classroom.

**Pupils** have a part in planning exhibitions of their own work, and every child has an opportunity to be represented without competing with false standards or other children.

**Pupils** are not led to believe that the completed work is more important than the creative experience in making it, and receive many personal benefits from the activity itself.

**Pupils** realize that, if their work is evaluated at all by the teacher, it will be on the basis of individual growth with due regard for differing abilities and personalities.



# OLD AND NEW IN ART EDUCATION

*Children are creative by nature, and they continue as creators until false standards are imposed upon them. The teacher has an important role in helping each child preserve the bubbling freshness of youth.*

RALPH M. PEARSON

Children are born creators and remain so until their native art impulses are killed by the imposition or imitation of adult standards concerned with skill and literal fact. For the young child creation is a joyous adventure. It is a game using color or any medium as a means to saying something in pictorial symbols with a happy recklessness which tosses skills and truth out the window without a quiver of hesitation or regret. It is automatically original because it flows with such bubbling freshness from within out. It is unself-conscious. There are no conflicts. A flash of vision melts into concept and concept into expression. Whatever that expression is is right. There is no wrong. From such divine self-assurance creation must be born.

Then comes the devastation. Conflict begins. Doubt enters. Self-confidence wavers. Attention is diverted from the inner urge to the outer compulsion. Grownups must know better. Maybe my way is wrong. My, but that certainly does look like subject. Isn't it wonderful to have such skill? Look, everyone likes that kind of picture. I want to do what teacher likes, what everybody likes. I can be skillful too. And so does creative art die.

There are at least five ways of teaching art which can be guaranteed to kill the art impulse in children. One is imitation or outright copying of other art forms or styles. One is copying nature—naturalism. One is the imposition of adult standards, including skills. One is intellectualism, even within the modern, creative field. And the fifth may be the integrated curriculum where art becomes a mere hand-maiden to serve loyally and self-effacingly other subjects such as history, sociology, and geography. I say "may be" deliberately, for integration of art with other subjects need not be a negative influence on the child—if the art is master instead of servant.

The power to create is born in children. In tender years it is self-assertive and happily triumphant. Later, unless protected and encouraged, it will surrender to adult standards and gradually wither and die. The creative teacher will treasure and stimulate it through suggestions. She will avoid the conflicts of intellectualization—she will not try to make the creative process conscious by verbalization or terminology. She will not talk about "creation" and "design"; she will keep her students doing the thing the words mean. The words "interesting" or "exciting" can stand for design for a long time. And finally, creative

power must have free reign over subject in and out of the integrated curriculum.

In the lower elementary grades children are still the creative artists they were born. Protection, encouragement, and a sympathetic attitude on the part of the teacher is all they need to produce voluminously original works of symbolic art. The heavy task of our educational system is to keep the rich qualities here native and to develop them without loss. We have kept them fairly well in the lower grades but the carnage has been progressively higher in upper grades as our intellectualizations and our adult concern with technicalities got in their deadly work. The one spot in our great educational system where creative art has flourished consistently and widely enough to approach folk-art proportions is in the lower grades of elementary schools.

Progressive private schools, as a class, have probably taken and held the lead over all other types of schools (if not over isolated, progressive classes in the public schools) in this first half of the twentieth century in stimulating, developing, and preserving a genuine, creative child art. So far ahead of professional art schools have they been in discarding copying for creation that our national art would be infinitely more developed and significant if the large professional schools had been closed for a quarter of a century and all their art students routed through "progressive" schools from kindergarten to college. The credit for this unbelievable situation lies with the general progressive philosophy stemming from Dewey and, in the art field, probably as much from Arthur Dow, who taught at Teachers College of Columbia University in the early years of the century, as from any one individual. In art education Dow was the first to break with skilled copying of nature at the opening of the century and to throw the emphasis the other way toward decorative design. He did not get very far toward what is now known as pictorial design but he did blaze the trail, and in forty years countless numbers of art teachers and so-called artists have never learned the ABC which he was teaching that long ago. The power of the human mind to insulate itself from contemporary knowledge, even in its own special field, is a truly amazing thing.

---

Ralph M. Pearson is author of several art books, including "The New Art Education," recently revised and published by Harper and Brothers. The above article is based on quotations from this fine book, used with the permission of the publishers. Mr. Pearson writes a regular column in "Art Digest," and has pioneered a creative correspondence workshop.





*Print by a child in Cizek's classes during the last years of his life when he worked with children between six and eight.*

# Cizek as father of art education

NORA ZWEYBRUCK

*Franz Cizek loved the free imaginative quality he found in the work of young children when released from adult influence. His school at Vienna paved the way for progressive methods advocated by many.*

No serious reflection on the subject of Child Art can be complete without the inclusion of a few words about Professor Franz Cizek, the "Father of Art Education" as we know it today. Professor Cizek was born the son of a high school teacher in a small Austrian town, in 1864, and died in Vienna on December 17, 1946. His life represents a long and indeed most successful struggle against the existing prejudices and conformities to unquestioned convention in the field of education as he found it when, after completing

his own studies at the Vienna Academy of Fine Arts, he became an art teacher in the public schools of the city.

As early as 1886, Professor Cizek had become fascinated with the purely imaginative and completely uninhibited quality he found in the paintings and drawings of children who were simply allowed "to work" with little or no adult interference. Gradually, he assembled around himself a grateful and joyous group of youngsters of all ages who had found him working at his easel and asked if they, too,



Examples of linoleum block prints by children between six and eight. Despite the limitations of this medium, Cizek's pupils reflected a joyous child-like quality in their work.



might use his paints and brushes. In observing these happy children over a period of years, he learned to base their inclinations on three principles which he termed "basic human urges": (1) the urge to create; (2) the urge to arrange; and (3) the urge to portray.

The magnificent results in color, composition, and individual self-expression achieved by these children under his guidance prompted him to approach the Board of Education repeatedly to persuade them to revise their stilted methods of art instruction. This profound belief in the existence of the child's own inner world which must be released, and his convincing proof through actual work by children, was responsible for a grant from the Austrian Ministry of Education in November 1879. This concession made it possible for Professor Cizek to found his own Children's Art School, where he brought to full development and fruition the concepts of child guidance, in which he had begun to believe so strongly.

Professor Cizek was a great pedagogue because he understood instinctively the child's world. He believed in tender and gentle guidance of the child's power to create. He allowed his children to work as they pleased by releasing their thoughts and feelings and letting them flow easily through their eager imaginative hands into color, metal, wood and clay. There were no periods of correction, only serious, mutual discussion between the wise, kind gentleman and his small pupils.

Professor Cizek was the first to remove the art class from its position as a "special" subject and recommended it to be a daily part of the life of every single child. So-called "talent," the existence of which had been based on ideas of clever skills and tricks, gave way to a deeply-rooted heritage—the power to imagine, the power to create and to express. Not one but many assorted media were made available to the children at all times. Through experi-





*Block print by a very young student of Cizek, showing thoughtful planning as well as considerable skill in the use of tools.*

mentation in all, a child would ultimately find the one best suited to bring out what lived so richly within himself.

The child's sense of beauty, quality and security were thus made to grow as he continued to work in an atmosphere of free resonance rather than attempting to ape unintelligible adult standards to technical perfection. And so every person learning his craft under the guidance of Professor Cizek became in a sense an art teacher. It was not a set of rules and regulations which he had to memorize to superimpose upon the children, but an attitude of under-

standing and affection which would release in his pupils the willingness to give of their own rich domain. For, as a philosopher has put it, "You may give them your love but not your thoughts, because they have their own thoughts."

Nora Zweybruck was a student of Cizek in Vienna between the ages of six and twelve, and is the daughter of Professor Emmy Zweybruck, one of the leading artists and teachers in the Vienna school. Now doing experimental work in design and teaching in the Prang Studio, she is following in the footsteps of her distinguished mother. Her article on "How to Make Mobiles" recently appeared in the McCall's Children's Annual. Illustrations are by courtesy of Emmy Zweybruck.





Cizek's students found much of their subject matter in the everyday life around them. The print at left was made by a young child during his final years of teaching. Below is a reproduction of a colored lithograph made by an older student in the early days of Cizek's famous Vienna school.

During Cizek's early teaching the work of his students had more of the quality of illustrations than during his later years. The illustration below is a typical example of this early period. This colored lithograph was drawn directly on the stone by a child of fourteen years. The work in his school changed tremendously and became more abstract during the later years when he devoted his time to the very young children. The block prints are representative of the last years, when he taught that the composition should take care of the whole area without motifs merely floating about.





*This article, which defends some of the older ways of teaching art, is presented in order that we may understand a contrasting point of view, although we disagree with many of the views and deductions.*

# Where is the new approach better?

"No!" protested the first grader. "You can't have it. 'It's poisoned.'" "Poisoned?" The teacher reached for the child's drawing. "Stop! See those marks?" The child pointed at some scribbles. "I put poison on it so you couldn't touch it."

A spoiled, possessive child, but she voiced in exaggerated form the satisfaction anyone may feel in something created by individual effort. Arthur Zaidenberg, in his book, "Your Child Is An Artist," says, "In childhood we learn to depict on paper that which we have seen even before we are able to describe it in words." But, as he points out further, this power of graphic description is abandoned as we grow older and, in his opinion, "the loss of this ability is the loss of a language."

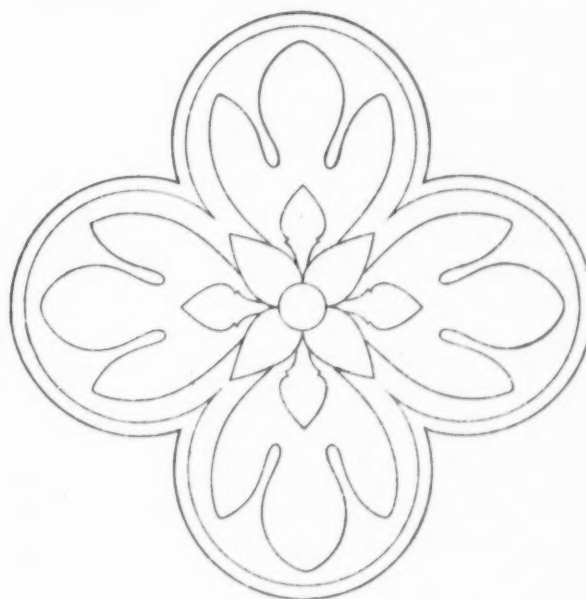
Art instructors have long sensed the value of keeping alive this power while at the same time recognizing that in most children it will serve as an emotional outlet rather than lead to high art levels. As children are also natural abstractionists, the result has been to encourage freedom of expression with disregard for the possibility that Art is a basic tool subject. As a fundamental subject the teaching of drawing involves recognition of certain principles. Without some knowledge of these the child cannot cope with problems that confront him if he seeks to advance in art expression.

Recently some pupils in our schools were shown drawing books executed by someone of the same grade level in 1879. Their reaction was inevitably: "Whew! How could she ever do it?" Given the same material, the present-day pupils were largely incapable of carrying out the directions offered seventy-five years ago. Most of these young people have been encouraged in our school system to express themselves as independently as possible. Occasional guided work introduces techniques applicable to the various media. Hence junior high pupils should not have been helpless if faced with the simple exercises in the old book. Actually, they were unwilling to tackle the careful work involved.

In recent years there has been a prevailing trend toward independence of expression in school art work. Under the direction of an enthusiastic person, good at evaluating child art, and convinced of the wisdom of this procedure in public school work, the results are interesting and attractive. Yet an exponent of this approach, when asked

in what grade she introduced the use of a ruler, said, "Never!" Was she not, in a desire for free expression, risking offering her pupils one-sided art training? A similar reply was given by a leader in a group discussion at an Eastern Arts Association meeting when the question of perspective was tossed into the ring. Another thing many supporters of "free" expression refuse to do is to demonstrate how to do anything. The late Henry Turner Bailey used

*Copy exercise from 1879 book. "While copying is deprecated, there is value in the drill provided by such designs as that done in 1879. The underlying principles can be taught through designs reduced by measurement from blackboard directions or planned to fit specifications. Unless children have some practice in such work they are not prepared for the accuracy demanded in many of the later occupations."*



Find the centre of the space at the right, and construct the quatrefoil, making the diagonals of the square three inches long. Increase the radius one-eighth of an inch, and, taking the same centres as before, describe the outer arcs. Sketch the circle in the centre. Sketch by judgment one unit of the design. Repeat the unit by tracing and transferring. Finish the design. Half-tint according to teacher's directions.



*"The drawing of boy skating, above, is vigorous but stiff, an average type of drawing for the age level. This pupil had art ability without any definite guidance. The girl whose pencil drawing is shown at the right had art lessons, some in*



*private classes, had drawn from the model and understood something of the use of the accented line. Both drawings were done under the same class conditions and from imagination. Compare the results for general art quality."*

to say: "Draw, and your class draws with you; talk, and you talk alone."

It is true that nine out of ten average children are copycats. But those that are naturally independent will not usually copy. Yet in cases where supervision of the art program has been thinly spaced but room-teachers have encouraged the children to draw or paint absolutely on their own, it seems sometimes there is a static condition which results in seventh-grade output little better, and much less spontaneous, than that of the second-year.

In a letter to alumni of an art school, Georgia Everest expresses another facet of this question:—"In most places, colleges in particular, the stress is on abstract painting, and, from the results, one judges that little attention is given to basic principles. To a person interested in the application of art to life, this is discouraging indeed; the question constantly presents itself—Where do we go from here?"

At the turn of the century the theory was that it was better to give as many pupils as possible some foundation in principles and methods underlying good drawing and to train their observation. Free expression would then presumably advance automatically on a level with the age of the pupils. Either the recent or the earlier approach un-

doubtedly evokes vigorous results from children who are naturally art-minded. Those with ability will progress rapidly. There is little danger of discouraging talent and originality by more attention to the how-to aspects of art. Also, those who are realists will assimilate readily the informative side of art. The natural iconoclast refuses guidance and often has to learn by discouraging experience.

The art teacher, therefore, is faced with the ageless problem of trying to understand the natural trends of such outstanding pupils and encouraging their individual interests. We know that only a few public school graduates go into art for art's sake. A few more will utilize their training in one of the many branches of commercial art. We want to help this minority to obtain the fundamentals useful to them in advanced work.

There remains the majority who are neither talented in art nor imaginative, nor manually dexterous. Such students need a type of art education that will enable them to appreciate good work even if they can do only the simplest things themselves. It should lend cultural enrichment of their lives in other occupations. Public schools should cater to this majority. If the slogan, "anyone can draw," is followed, results will not be satisfactory to the student himself for he may be following haphazard methods not

suit to the objectives toward which his efforts are directed. Such emotional creations have not helped train his observation, his hand, nor encouraged the discipline underlying successful effort. This seems to be the main weakness of the "free-expression-of-emotions" approach to art.

The question raised at present by many classroom teachers is whether we are not making everything too easy, art work included. Good writing, correct spelling, accuracy and precision cannot be achieved without some drill. Why should not drawing also include some understanding of basic principles? Leonardo did not scorn the value of constant detailed sketching. In his training period would he have replied, like a pupil of mine, when asked to do a black-and-white composition: "I don't want to do that. I want to paint a picture all in green. I am in a green mood today." One cannot help but wonder whether, if asked in a college botany class to draw some plant structure, the same pupil would answer: "I don't want to do that. I feel like painting sea shells."

Do we not need more disciplined art? Is the new "free" method any better than the old, more restricted one? Can we achieve some sensible compromise?

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Lanice Paton Dana retires at the end of this year, after completing seventeen years as art supervisor and teacher in the public schools of Brattleboro, Vermont. Previous articles by her on Syrian Basketry and Oriental Brass appeared in *School Arts* about forty-five years ago.

## Comments by the editor

Although your editor questions certain views and deductions of the writer, the above article is presented in the belief that only by listening to every sincere opinion is it possible to understand each other and to arrive at a valid conclusion of our own. Every teaching method which persists through the years must have some real or fancied values. The problem is whether certain claimed values are outweighed by harmful effects. An obvious but elusive solution would be to discover a teaching spirit which incorporates all of the advantages of every emphasis, and which eliminates all of the dangers inherent in various procedures.

Because there are many values in art, there are probably as many methods as there are teachers, for every teacher tends to place certain values higher than others. And in so doing he minimizes values which others consider especially important. Accordingly, various writers and teachers may emphasize emotional values, social outcomes, integration and correlation, realism, draftmanship, technique, communication, uniqueness of concept, individuality of expression, or design organization, although few actually limit their objectives to any one value. Furthermore, each teacher is the product of his own experience, works with limitations believed to be imposed upon him by the situation, and deals with children who are likewise different from

each other. The needs of each child vary with his changing interests and developing personality, the sincere teacher tries to meet them daily, and may accordingly have as many methods as he has students.

Discounting methods of the lazy and incompetent, the alert teacher constantly searches for better ways and continually tests his procedures with others. He is not frozen to concepts of the past, and neither does he embrace every new idea without careful consideration. He evaluates each activity solely on what it does for the individual child at the moment, according to the best light that he has. This is the spirit which prompts the exchange of opinion in the various articles in this issue of *School Arts*.



*"The first grade painting, above, is sloppy and uninteresting because the child was chiefly 'mussing' with an unfamiliar and, in his case, unsuitable medium. The drawing of the deer, below, shows the result of guidance in regard to reasonably neat use of the crayons (and pencil) and the child has been encouraged to think. Note the head of the deer turned toward the spectator, a somewhat unusual choice of pose, and yet the animal is definitely not copied from anything."*







## CUT PAPER DESIGNING

*Hans Christian Andersen, world famous story and fairy tale writer, made this paper cutting in 1874 for a young friend. The possibility of designing directly with scissors is too often overlooked by those who are not skillful in drawing.*



TOBY K. KURZBAND

*Like the surrealist painters, Dali and Blume, high school students find symbolic painting a creative way to express their own deepest feelings or dream concepts. Interpretation should be left to student.*

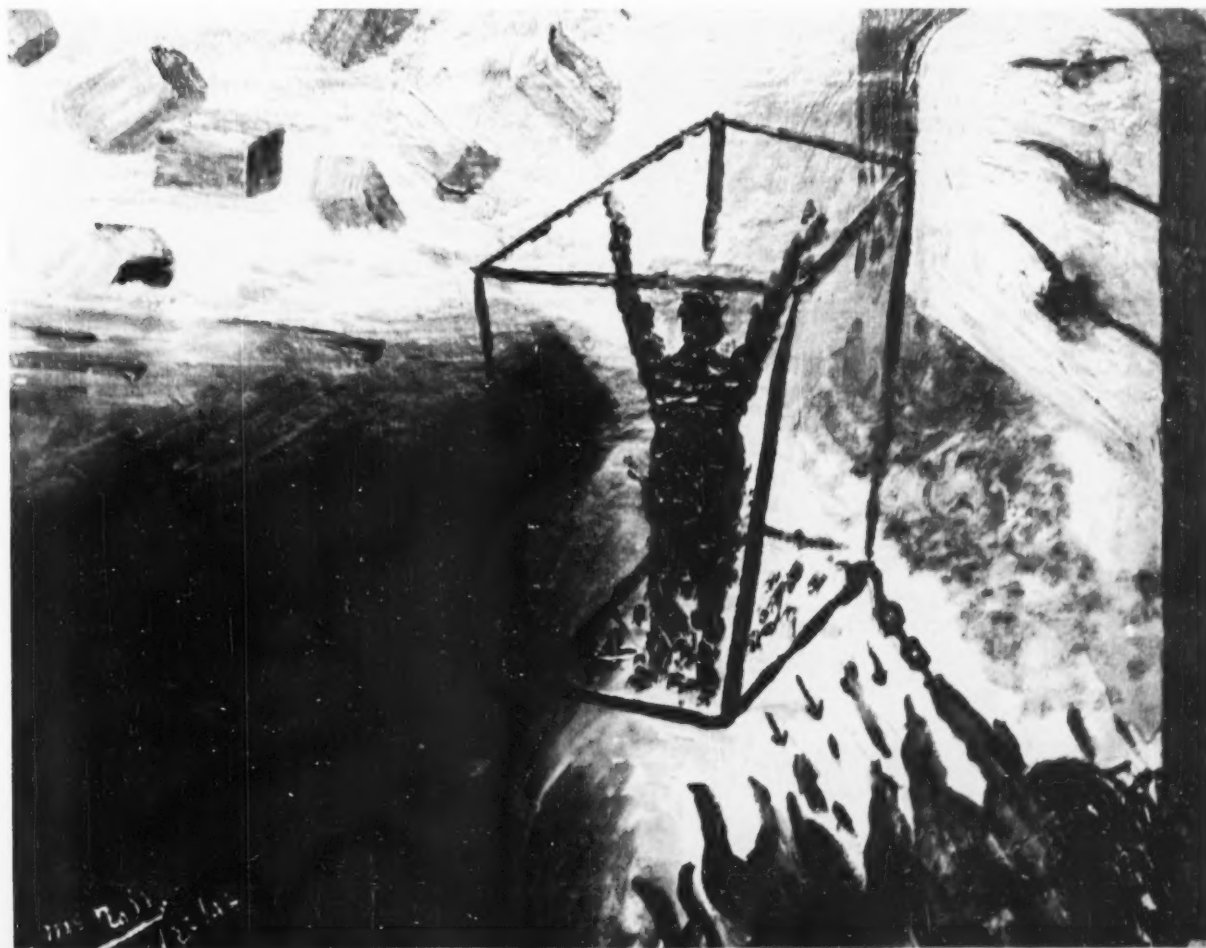
# ORIGINALITY IN THE SEARCH FOR SYMBOLS

Creative art teachers have discovered that original art work is most frequently obtained when pupils have been successful in expressing their deepest feelings. As a result of art movements of the past century, our pupils may now choose from a wide variety of approaches in the use of art media to convey their emotions. They may work within the Renaissance tradition, depicting objects precisely as they appear to the eye. They may prefer, with the Cubists, to

analyze an object into its basic geometric forms or planes, and to reorganize these shapes into new aesthetic wholes. From the Expressionists, they may learn the power of color to evoke an emotional response beyond its existence as a property of an object, and also how the distortion of form may emphasize emotional intensity.

One of the richest mines from which the students may derive material to express their deepest feelings is the field

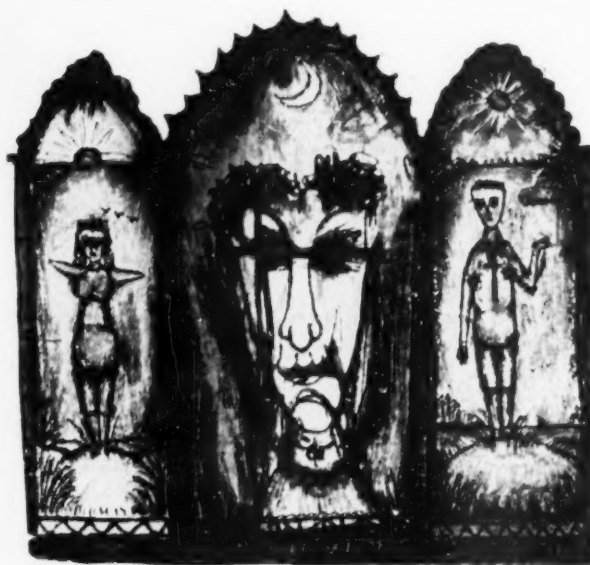
*"World at War," by John McNally, age 17. All work shown is by students of the author at the Bronx High School of Science.*





*"Self-Portrait," symbolic painting by James Blier, age 17.*

*"Garden of Eden," a painting by Michael Hollander, age 16.*



of symbolism. Students are familiar with symbols in many areas of school life. Growth in language skills is largely the experience of finding the best words with which to symbolize objects, relationships and concepts. In mathematics, symbols are constantly used in the formulation and solution of problems. Each new discovery in science results in additions to our vocabulary of symbols. Perhaps the latest of these are the circles within an imaginary sphere to symbolize the structure of the atom, or the mushroom-shaped cloud to suggest its destructive power. In the study of mankind, teachers of the social studies may provide many examples of the important role of symbols in religious movements, in the expansion of empires and in the development of modern nations. The type of symbols used to communicate concepts in this area are familiar to pupils, especially if they have done posters, cartoons, and murals in their art classes.

Even more significant is the students' awareness of the use of symbols in expressing their own most profound feelings. Adolescence is a period when fantasy is most intense. The wish to be admired by one's contemporaries, the urge to be independent of adults, and dreams of success in a future career are some of the more persistent themes in the thoughts and daydreams of our high school students.

The challenge to art teachers is how to guide students to utilize these symbols to project their thoughts and feelings in

*"The City," interpretive painting by Hugh Corbin, age 17.*



*"Graduation," a symbolic interpretation of an enigma by Adrienne Rappaport, age 16, of the Bronx High School of Science.*

art media. One problem is the choice of subject. At the High School of Science, we have been most successful in tapping the emotional release offered by symbols through a self-portrait problem introduced as a "Picture of Myself." But almost any other theme of interest to students will serve equally well as may be evident in the accompanying illustrations. Among the favorites have been symbolic portraits of "Teacher," "My Family," "My Friends," "The City," "Summer Memories," and many others.

Once a subject has been chosen, the selection of the most appropriate symbols may lead into many familiar areas where symbolism plays an important role. Pupils will recall children's stories in which fairies, ogres, and witches transform men into animals and in which animals speak and act like human beings. Some may have become acquainted with these stories through the animated cartoons of Walt Disney and his fellow-artists. The myths of ancient Greece and Rome as well as the folklore of primitive peoples will provide other illustrations of how the values of a people or a period have been expressed in symbols. The world of nature offers innumerable examples of plants or animals that serve as symbols for human characterization or relationships—"a clinging vine," "a shrinking violet," "free as a bird," "greedy as a pig," or "caught in a spider's web."

More recently, the laboratories of science and the world of machinery have offered such useful symbols as the tele-

scope, the magnet, the lever, gears, the geiger counter and many others which have acquired symbolic significance over and above their technical function. In everyday speech, these symbols are in constant use. Pupils will suggest examples of figures of speech in which distortions of human

*"Two People," a symbolic painting by Elaine Leung, age 17.*



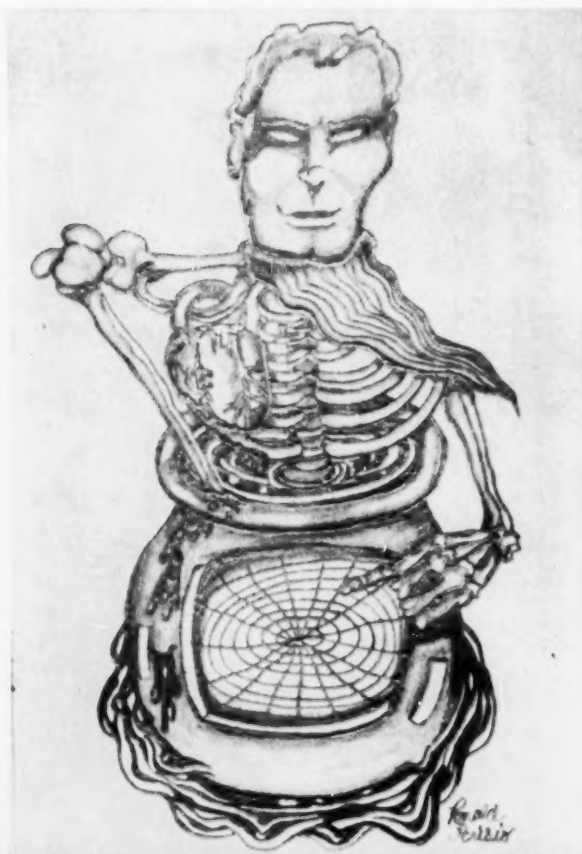


anatomy suggest emotional states—"a grin from ear to ear," "a long face" or "bursting a blood vessel," or by the use of color—"a yellow streak," "green with envy," or "purple with rage." Poetry is also an unlimited source for more vivid and subtle instances of symbolic imagery.

In a class discussion on symbolism, pupils are usually very eager to discuss symbols in their dreams as well as in their daydreams—without any attempt to interpret their possible meanings. To illustrate the mechanism of symbol making in the dream and in the daydreams, it is possible to use a word-association test in which pupils are asked to record a succession of words that come to their minds when a key word is given by the teacher. Another helpful device is an explanation of the Rorschach test in which a wide variety of symbolic associations are obtained from standardized ink blots.

Finally, the best source for illustrating the utilization of symbols in art media is in the works of artists who have concentrated on symbolic expression. Examples may be drawn from primitive art, from the art of eastern cultures, from medieval sculpture and illuminated manuscripts, and from the paintings of Bosch and Breughel. From contemporary art, the work of Paul Klee, Marc Chagall, Salvatore Dali, Max Ernst, Picasso in the *Guernica* mural and many others may be chosen. It has also been suggested that the work of nonobjective painters may be most meaningful as symbolism—even though the artist may not admit that this was his intention. Jackson Pollock's work, for example, has been interpreted as a labyrinth or maze to symbolize confusion and loss of direction in contemporary society. Another suggestion has been that these nonobjective

*"Self-Portrait," symbolic drawing by Ronald Arisio, age 16.*



*"My World," surrealist drawing by Mark Zivan of New York.*

paintings convey the artist's concern with symbolizing our present knowledge of the structure of matter by using lines and color to suggest the movement and equilibrium within the atom. An analogy from a previous period in art history is the suggestion that the Impressionists were influenced by Dalton's Atomic Theory, depicting matter as tiny particles in motion, to begin painting in tiny dots of color.

The importance of symbolic thinking has been receiving increasing attention in recent years. The growing field of semantics, the symbolism required for modern science and mathematics, the renewed interest in the significance of symbolism in ritual, and the application of Freud's theory of dreams, have led Suzanne Langer to write of symbolism as a "new key to philosophy" which is essential for a proper understanding of our contemporary world.

Art teachers need not be concerned or repelled by the interpretation of symbols in psychological diagnosis or therapy. There are still so many questions and unsolved problems among the experts in this area that the art teacher would be wiser to refrain from any more than the most obvious kind of interpretation which might be offered by the pupil-artist. In fact the teacher should be particularly sensitive to any feeling on the part of the pupil not to discuss his symbols. At this point, it may be said that the work of art has performed a valuable function in permitting the student to obtain the release that comes from objectifying an emotional situation and it is important that the teacher respect the pupil's right to privacy in the use of his own symbols. The creative art teacher, however, will undoubtedly find, as many have already done, that the proper concern with symbolism may be a most fruitful approach to stimulating originality in their pupils' art work, achieving creative results.

Toby K. Kurzband, who has been chairman of the department of art at the Bronx High School of Science, has just moved to the Christopher Columbus High School in New York City. He received his doctorate from Columbia University in June. Photos are by Charles Hellman.

FANNIE MENNEN

*Drawing and painting impressions of music offer a way to release imagination and creative power in the child. This is one of many new art approaches which take the emphasis away from mere imitation.*

# Drawing impressions of music

Intangible tones and meanings in great music are transposed to damp drawing paper with confident chalk strokes when eighth grade art pupils at Dickinson Junior High School gather to draw music impressions. It's a toss-up as to who gets the most fun out of music impressions—the students or the teacher. One thing we all agree on is that this phase of our art program is one of the most enjoyable.

On the day previously arranged to begin this experience no lagging student wastes a precious moment of the art periods. First comes the hustle of preparations—marking four records with numbers, setting up the record player, getting out the drawing paper; giving each group of four

students a box of chalk, hunting up all the smocks and aprons needed to protect clean clothes, and moistening the paper to receive the chalk impressions. All eyes turn to the teacher, who says, "Be quiet and absorb the music, then interpret it as you will. Express your reaction. If you recognize the selection, don't let on."

A hush falls upon the group as the students eagerly await the lowering of the needle onto the spinning disc which will fill the studio with glorious sound. In student language the music is "long-haired stuff," but in student appreciation it is the music of great masters—the sprightly mathematics of a Bach suite, the dark brooding of a Beethoven largo, or

*A group of the author's eighth grade students listen to a classic and record their impressions with chalk on dampened paper.*





*"Dancing by the Fire," Jerry Simpson's impression of "Le Beuf sur le Toit" by D. Milhaud. Children were not told the title or name of composer before making the drawings.*

the mad gyrations of a Milhaud ballet. At first everybody just sits and "soaks" up the music, and for a few long minutes nothing happens. Then, one by one, as his imagination takes wings, first one student and then another reaches for a piece of chalk. The chalk begins to move, slowly and thoughtfully at first as the students grapple with their feelings to give them expression. Soon, all over the studio, arms are

*Mary Nute says: "The music made me think of something lively—something quick and peppy as the drumming of the ancient Indians. Then my imagination ran away with me and soon the medicine man and the jump background found their way into the picture." The musical inspiration for this was the Scherzo from Fourth Symphony by Tchaikowsky.*



moving quickly, nervously, excitedly, as they respond to the mood of the music and express it in visual form.

Solemn notes of the Funeral March from the Eroica Symphony by Beethoven sounded from the studio phonograph. Then without knowing the name of the music filling the room with its richness they drew. Tombstones, a hangman's noose—and a man to fill it—glowering black clouds and angry jagged lines flowed from their fingers. The vivid colors used revealed their sensitivity to the richness of the tones of the selection. Next, the lilting "Scherzo" from Tchaikovsky's Fourth Symphony was transposed into a carnival mask by one beribboned artist, into gay dancers by a blue-jeaned student, and into pagodas by the skilled fingers of an absorbed girl.

The observing eye of the teacher sees one of the girls, who is an accomplished dancer "on the points," beat time with her entire body between chalk strokes. In another part of the studio she observes a boy, who is a fine drummer, tapping out the rhythm with his feet as his chalk spells out his impression of what he feels. No student pays any attention to anybody else; each one is completely engrossed in "feeling" his own feelings. When the music stops all are impatient to have it started again, lest the spell be broken.

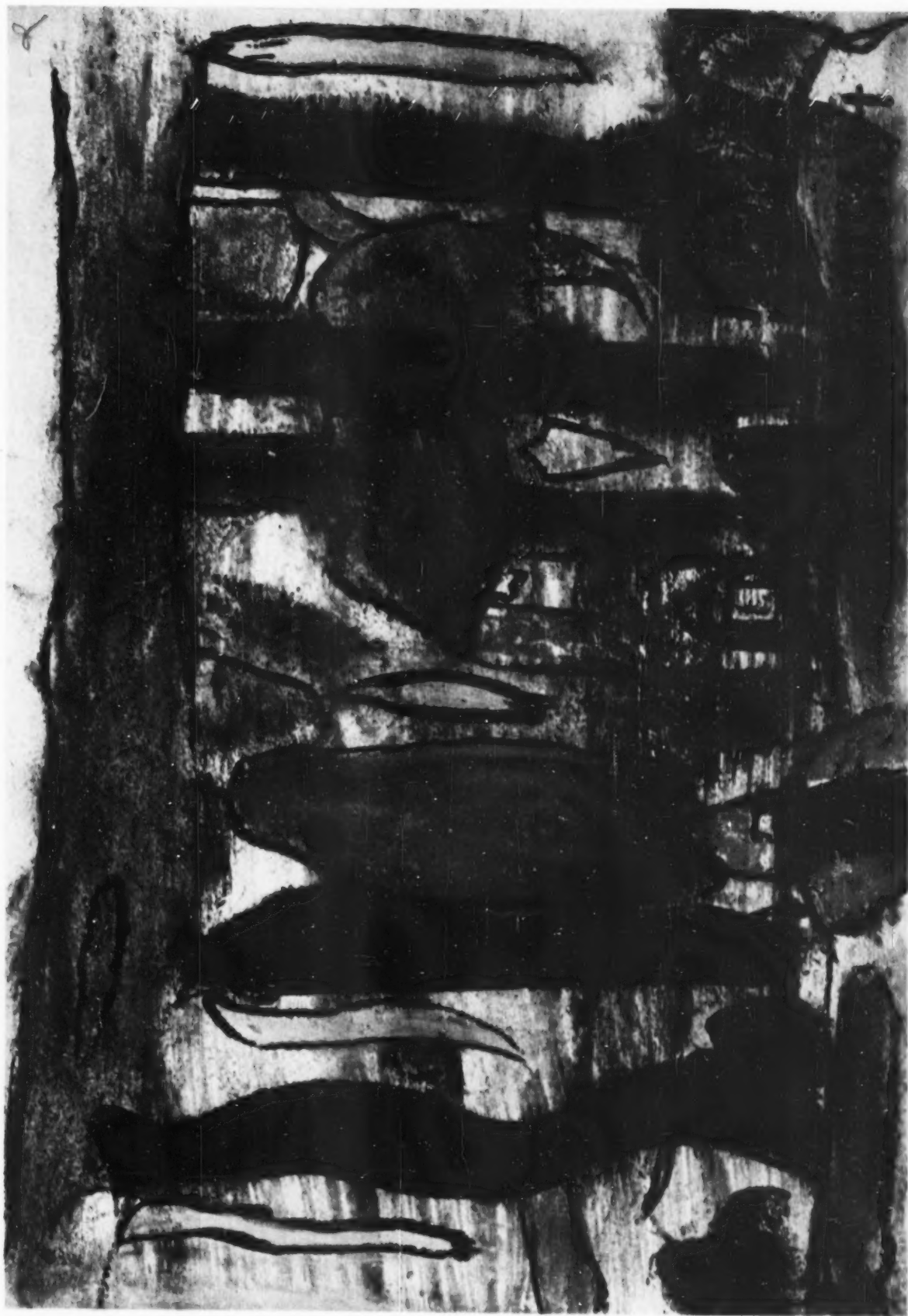
As each impression is recorded, it is laid on the floor nearby and another piece of paper numbered to correspond to the number of the recording. No names or titles are used to identify the selection or the composer. This is to obviate any possible overtones of time or place suggested by a name or title. Several different impressions are registered to each piece of music, which is repeated as many times as the students request it. Then a new record is played. Again the same eager response to the changed mood of the music is evident.

After several "listening days" we study our impressions, smooth out the hasty drawings and fill in the areas neatly, using great care not to lose the freshness of the original impression. Vague forms are brought out in darker lines to emphasize the drawing quality and search out the "story." This experience, also, is a creative one, for each impression has a story if one will turn it round and round and let his imagination have free rein. When it is all over we mount the pictures. Then comes the added pleasure of finding out the real names of the selections and incorporating them into the impressions. Best of all, the resulting pictures are displayed in the library and on the bulletin board in the school corridor for the entire school to enjoy and marvel about.

The teacher can't resist the temptation to spoil the fun by talking about "purposes" and "outcomes"—a silly thing to concern oneself about because it is usually in the nature

*Opposite page—Bill Stott's "Mysterious Forest," based on his impression of the slow movement from Eroica Symphony. Bill says: "The slow, deep-toned music made me feel as if I were in a dark, wooded cemetery at night. It was the very dreary music that put me in the mood for this picture."*





25 Chalk drawing impression of music by Bill Stott, eighth grade student, Dickinson Junior High School, Chattanooga, Tennessee.

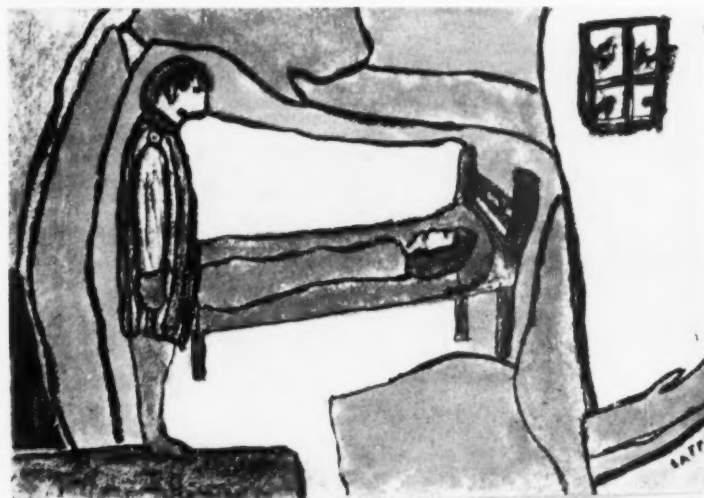


Larry Payne's "Chemical Experiments" are his impression of the Scherzo from Tchaikowsky's Fourth Symphony. Larry says: "I imagined that I was in a laboratory watching things bubble and fiz. It was exciting, gay, and very fast. I could imagine beakers and test tubes bubbling with liquids and bolts of electricity going all over the place." Compare this abstract version with Larry's more literal "Deathbed."

of wishful thinking. However, if anyone is interested, here they are. Aside from training in imagination and free, fast recording of impressions, this activity demands the deepest concentration upon the music itself. Perhaps this occasion is the first time in the lives of many of these teen-agers that they have listened intently to great music, oblivious to all other stimuli.

Fannie Mennen is art teacher at Dickinson Junior High School, located at Chattanooga, Tennessee. Her clothesline art shows at Plum Nelly are well known. She is studying this year on a Ford Foundation grant.

"Deathbed" by Larry Payne, based on the slow movement from Eroica Symphony by Beethoven. Larry says: "It made me imagine that I was in a home and that someone was sick or dying. The music was sad and slow and it made me sad."



Judy Hinds, who made this impression of "Le Beuf sur le Toit" by Milhaud, says, "While the music played, a vision of an undersea comedy of colors came into my mind. The comedy and the colors both were put on paper to form one impression of 'Sea Passage,' the name given to my drawing."



SAM BLACK

*Working together on a group project, children learn how to cooperate with one another in a social way. One of Scotland's leading art educators discusses the advantages of group painting for social growth.*

# Group painting for social growth

This is an account of the author's belief in the power and importance of group painting in schools and a brief story of the transformation its introduction worked in one particular school.

Today Art Education is first among the most adaptable and flexible forms of educational activities. It is an essential form of expression to the older pupils, appealing to and giving creative opportunities to all, irrespective of age, ability, or aptitude. It provides the means to train observation and discrimination; it trains creative hands, stimulates imagination and develops the emotional and mental powers. It is truly a creative activity. This creativity in Art Education can make also another, and perhaps the most important, contribution to the education of the young, that of social training. We need to develop social awareness in all boys and girls. Co-operation, give and take, service to others, appreciation of the views of others and ability to work and live with their neighbors must begin in school, and not be left to the chance discovery of these virtues in the larger community after school.

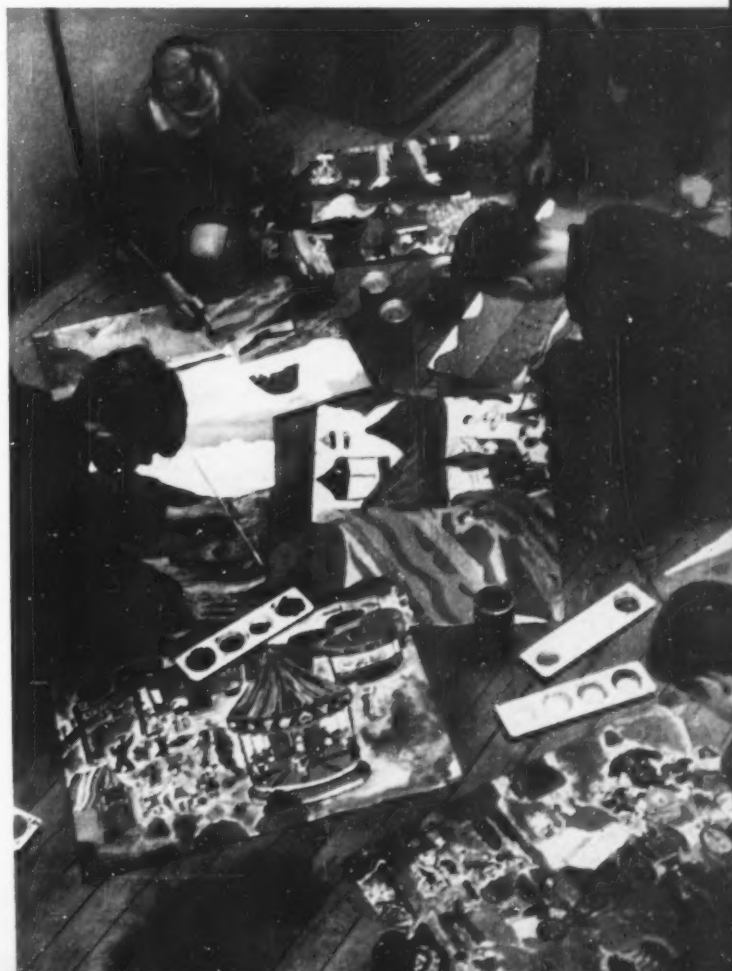
Our present-day world is growing and changing with such rapidity that teachers and educators must take positive steps to equip children to face the changes fearlessly and together. This cannot be done by talking, by lecturing or by reading. Children have to live such experiences and undertake things together to appreciate what co-operation and social living means. And, by participating in group painting, children learn socially desirable habits in a happy way. This insures that lessons learned will have more permanent results.

Group painting provides the opportunity for children to work with one another and appreciate each other's contribution to the common effort. This is, as a rule, confined to game activities, outside school. The bringing of team spirit into school can only result in benefit to all. Group work entails the observation of rules set by pupils themselves and, therefore, rules more acceptable than those imposed by adults. The able and the less well-endowed can play their parts equally well according to their abilities. Generally, the able and energetic become the group leaders, which is good training for them. A wise teacher will insure that such leaders are sometimes the followers; a situation which is also beneficial. The movement and discussions necessary

in the practice of group work lead to the important process of children learning from one another. This they often do more willingly than from adults.

Group paintings should be of such a scale that they would be outside the powers of one child to produce by himself; in this way participants enjoy a sense of achievement and satisfaction. The child works and contributes to the growth of the paintings and in turn the work and painting contribute to the growth of the child. Such views are the result of practical experience of group work with primary

*Scottish pupils at work on separate parts of a group painting shown on the next page. This is one possible method. Each unit is large enough to allow for some organization by the individual, although all must cooperate in main plan.*







*The first group picture produced in the school referred to in the text.*

and secondary school children. In 1951, however, an opportunity, which allowed an experiment with a special type of school and child, yielded results which underlined beliefs and established more firmly conviction in the invaluable lessons of group work.

Under the Dunbartonshire County Education Authority in the West of Scotland, pupils of low category—pupils that is, who at the age of twelve had failed to qualify for secondary education but were too old to remain in primary schools and too retarded to make much of academic secondary school work—were creamed from all schools in a neighborhood and concentrated in one school. In the minds of many teachers these pupils were the rejects, the no-goods, and in their own minds too they were aware of the stigma. They had always been difficult, and such segregation might have made them even more so.

A young and enthusiastic art teacher, Alasdair Dunn, was sent to this school and after some initial difficulties over materials and physical conditions—the art room was the third part of an old gymnasium divided into rooms—he began to develop some interest in art among the boys, though the girls were slower to show interest. Believing,

however, that much could be done with and for the children, and observing that they showed boundless energy for some things which could be of great value, if directed into worthwhile channels, the possibility of introducing group work was discussed. After a session's work the results were beyond his dreams. The children took so enthusiastically to the activity that it became difficult to get them out of school at breaks and at night. In work alone their output of group paintings was surprising. They proved they were capable of concentration on a task that interested them and of sustaining an effort over a considerable period of time. After a few exercises many were capable of working on their own without constant teacher supervision.

One group of five boys produced a fine picture, in a few weeks, working in a room a little bigger than a paint store. Boys who had shown no interest in school and little cooperation with teachers became frank and cooperative and lost their hesitancy and surliness. The Art program changed for the better the school attitude of these pupils, and, thanks to the enlightened policy of the Director of Education and the Headmaster who quickly saw the value of the work, this social and educational good was given every encourage-



*Four boys, average age 14, produced this picture by working together on the entire group painting, with each boy painting the subject material in which he was most interested. This method is favored by many educators. Painting was about four by six feet.*

ment. The paintings themselves displayed vitality and vigor. Perhaps this was because all the years of the children's schooling had been years of frustration. This release was an overflowing and a bursting forth, so evident in the lively handling of paint and color.

To produce the paintings all pupils individually painted a small picture, five by seven inches, or eleven by fourteen inches. Then children selected the picture they preferred, and formed into groups. In some cases nine children worked on the main picture while the remainder of the class provided border designs and decorations for that picture. Groups may vary from two or three children to thirty or more. As a rule, groups of four and five work best together. The small sketch is enlarged to a scale of five feet by seven feet and areas which may be uninteresting in the enlarged picture can be filled with appropriate items from other pupils' pictures. As the work proceeds the teacher is the guide, arbiter, the source of information and encouragement yet not the dominant influence. Each group has a pupil-leader who coordinates the efforts of all. A group painting may be painted as it is when squared up large; all pupils working on the whole at

the same time; or it may be divided up and worked in sections which are brought together from time to time to check colors, textures, etc. The second method is useful in congested conditions.

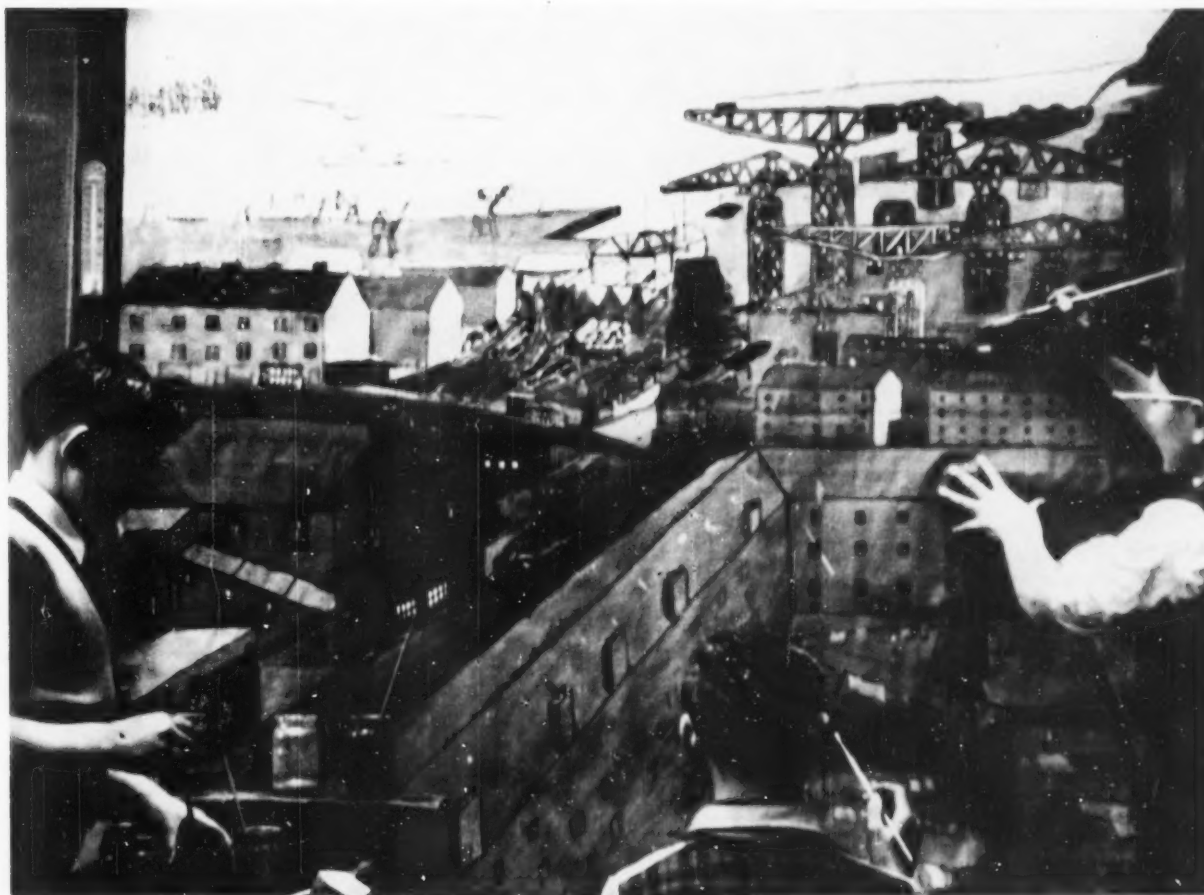
The pupils as a result of this particular activity soon became interested to develop their powers further and when there was a need for reference to things outside school, pupils were sent in small study groups under the leadership of one pupil to gather illustrations and drawings. Most of the work grew out of local and personal experiences of the children.

This awakening of the children through their cooperative art efforts, this sharing of their creative work and their shared enjoyment in it, seemed to be not merely good art education but good education for living. The children, growing in their powers of expression and in self-esteem, were forming into better people by virtue of their school art activities.

---

Sam Black is principal lecturer in art at Jordanhill Training College for Teachers, Glasgow, Scotland, and taught at Columbia University during the past summer. He has an article in the new Unesco art publication.

*Boys working together on a group picture of their neighborhood. Responsibilities were divided according to each interest.*





*Gian Roberto Ossella of Rome, Italy, puts the finishing touches to a horse he made in Madame Zelezny's class.*

## ITALIAN CHILDREN ENJOY SCULPTURE

30

Italian children may attend special art classes with the children of foreigners stationed in Rome. Children may not be able to understand each other's native tongue, but they understand each other's art. Helena Zelezny is instructor.



FRANK WACHOWIAK

*One of the earliest forms of art activity too often neglected in the schools, sculpture in both common and new materials enables students to experience three-dimensional concepts impossible in flat work.*

# Sculpture in the high school

As part of our high school art program we plan a six-weeks' period in sculpture. Both boys and girls look forward to this work because it gives them a chance to explore some new materials with strange new tools. They especially enjoy the physical stimulus of working with a material that intrigues as well as disciplines them. The students are introduced to possible sculptural materials early in the fall, and are encouraged to bring material they have discovered themselves. A boy from the country brings in a huge stump of a tree. Someone else brings in discarded stone from his uncle's monument shop.

We are constantly on the lookout for unusual materials suitable for carving. One day we saw some pumice stone in a store used for flower plant containers—an unusual gray striated stone, and found it was available in blocks of different sizes. From there on the students took over. We have discovered that most materials can be glued together



*Above—A Carving in foam glass by an eighth grade student.*

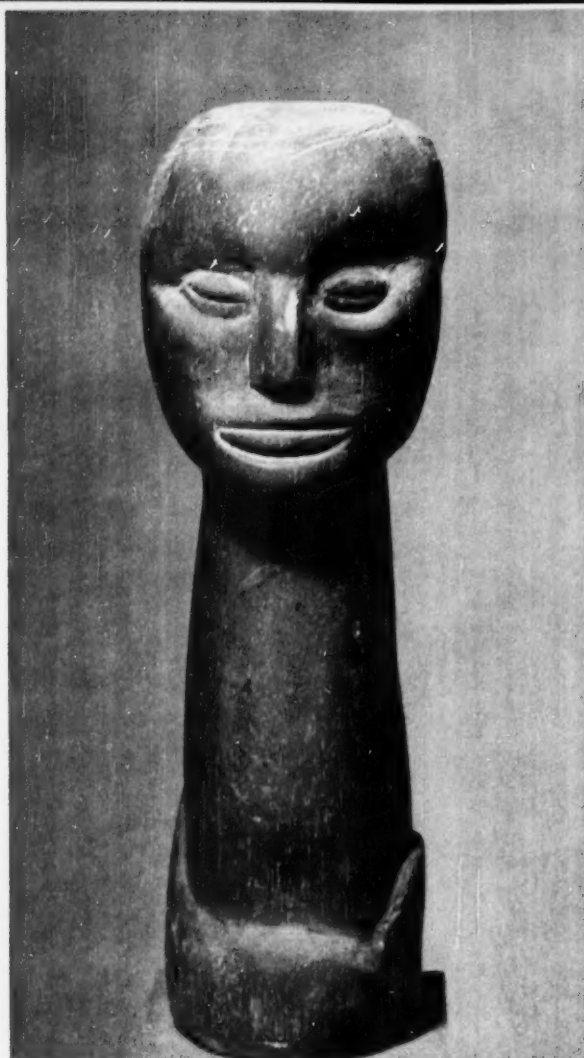


*Left—A Wood sculpture by a student in the twelfth grade.*

to form larger blocks for more monumental pieces. Our students are first introduced to sculptural problems in the junior high school, where we usually work in insulation brick, plaster of paris or Keene cement molds. Often we mix the plaster and cement with silicate to make carving easier and lighter for handling.

In the high school elective art class we introduce materials and tools available and have demonstrations of basic sculpture techniques. We are fortunate in having a university sculpture studio which we can visit to see original works. We look at and evaluate reproductions and slides of sculpture, but mainly we talk about ideas for our sculptural projects. Next, the students choose the material they want to work in. Very often they have already made their selection by bringing in a favorite material they have discovered.

Students carve in a great variety of materials: wood of all kinds, alabaster, marble, salt block, foam glass (block),



*Above—This head was carved in balsa wood and then stained with shoe polish. Made by an eleventh grade pupil.*

*Below—Kneeling Slave cut from salt block by a student in the twelfth grade at the University High School, Iowa City.*



pumice stone, sculpsstone, insulation brick, quarystone, paraffin (tinted with colored crayons), plaster of paris or Keene cement as is or mixed with silicate. Milk cartons may be used for molds, or shoe boxes lined with waxed paper. It is well to have a variety of mold sizes for casting the block to be carved. Because it is sometimes difficult to envision a sculptural problem from a two-dimensional sketch, students who need the help of a model are encouraged to work one out in clay or Plasticine.

Here are a few suggestions we have found beneficial in the sculptural project: (1) Keep the basic form simple. (2) Keep base of piece bulky and carve details into it as a last stage. This prevents the piece from being top-heavy and falling over during the sculpture process. (3) Work over the whole piece simultaneously. Do not complete an area at a time. (4) Keep appendages (legs, arms, tails, etc.) bulky at first. Define only when basic shape is established. (5) The piece should be planned to make the most of the shape of the block. (6) The sculpture should be interesting

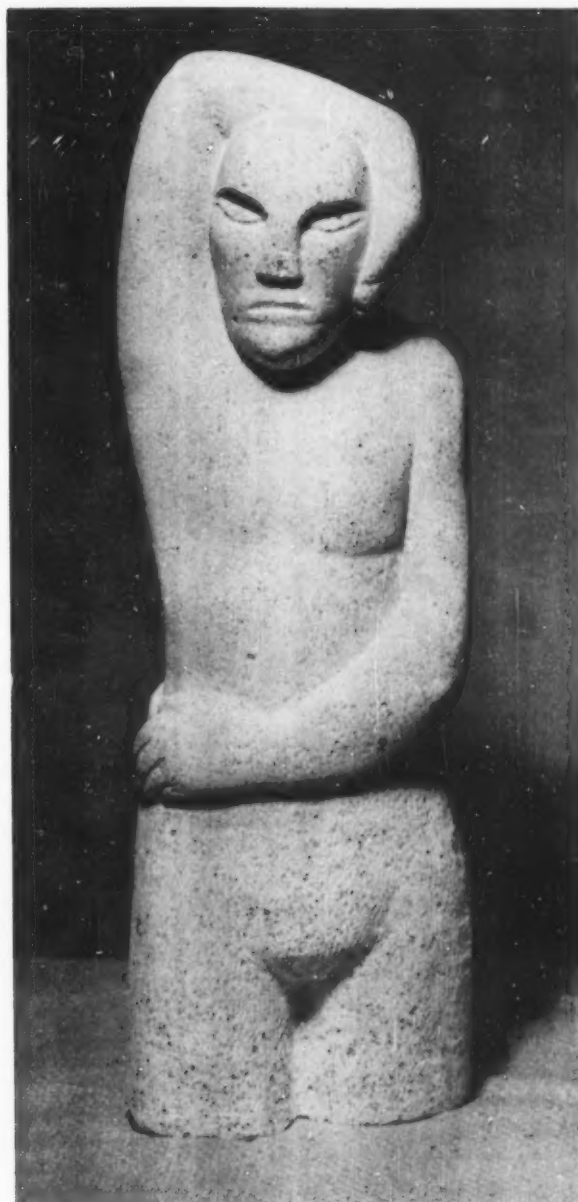
*Two pieces of foam glass were glued together to make a large block for this carving by an eleventh grade student.*



from all sides (if sculpture in the round). Keep turning piece around as you work. (7) Textural and decorative details should be added after basic shape is established. Don't overdo texture or decoration. (8) Think before you chisel or carve. Remember it is always easier to chip out a piece than to add one. (9) If the block breaks during process, don't get discouraged. See what you can make of the remaining piece. Sometimes you can glue a piece back on with household cement. (10) Do not try to make something in brick or stone that would look more appropriate in wire. Be honest with the material. (11) Plan so that the open spaces or voids in your piece are just as interesting in shape as the solid areas. (12) Use a variety of shapes in your work. Achieve unity by letting the linear design lead the observer's eye from one shape to another.

Tools for this project are: knives (sloyd, paring, X-Acto), chisels (stone, wood, plaster of paris), hammers, mallets, bushhammer, files, rasps, nails, nutpicks, old dental tools, sandpaper (coarse), lots of newspapers for good cleanup.

*Above—Twelfth grade carving in plaster mixed with silicate  
Below—Foam glass carving by student in the twelfth grade.*



At the end of the first two weeks we have a round-table evaluating session. Students put their work on a turntable and we get a chance to see it from all sides. Everyone is invited to make critical comments. Sometimes a student is appointed to be monitor for these discussions. Students who finish their work earlier than time allotted may work in some other three-dimensional material such as wire sculpture or clay. Our students have indicated in many ways that they enjoy the sculpture project more than most of the usual painting and drawing experiences. Why not give it a try?

Frank Wachowiak is head of art education at the University High School, State University of Iowa, Iowa City. He has had a regular television program on art, and is in Burma for this year under a Full-bright grant. He is widely known as a council member of the N.A.E.A.



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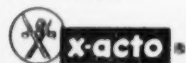
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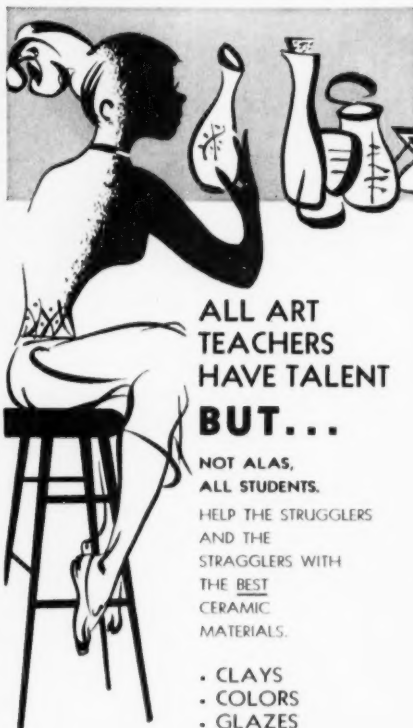


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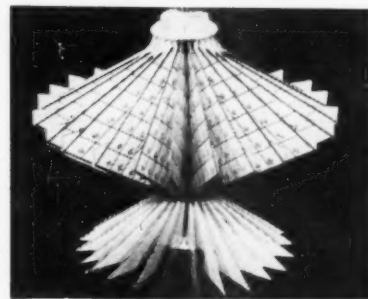
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## ITEMS OF INTEREST

**Shapes Suggest Forms**, a booklet containing material on paper sculpture and other art ideas, was developed by a section of the California state professional committee on art education. After considerable requests from art supervisors in other areas it was decided to multigraph it in quantity, and it can be purchased for \$1.50. Leafy Terwilliger is acting as distributor. Her address is 523 West School Street, Porterville, California.



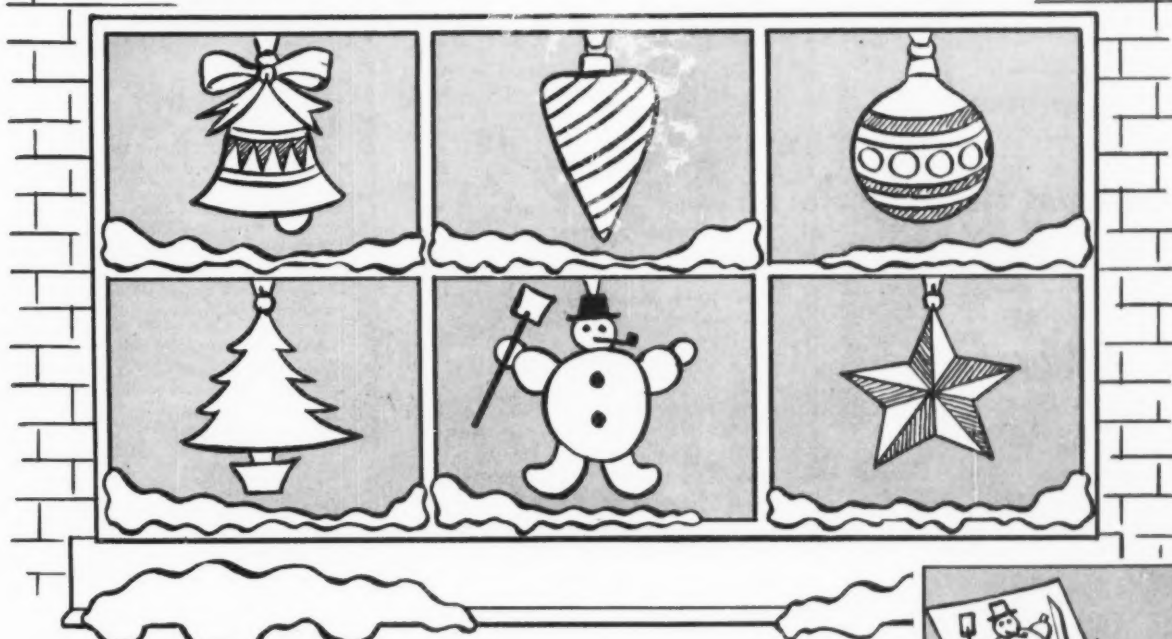
**Color Digest**, a new publication of the Higgins Ink Company, is an explanation of the theory which prompted the selection of the hues in which Higgins drawing inks are manufactured. Of special interest to those concerned with the technical problems of color, including the advanced art student and commercial artist, the book deals with the problems of drawing inks as related to the Ostwald standards. Egmont Arens, prominent industrial designer, and Bertram Cholet, were among those who participated in the research reported.

The publication presents, in orderly sequence, accepted ideas and supposed facts concerning color and color theory. It contains a great deal of information of value to any student of color, and includes an envelope containing all parts for assembling an authentic Ostwald Solid with suggestions for use of this device in color work. Readers may obtain this book by sending \$2.00 to the Higgins Ink Company, 271 Ninth Street, Brooklyn 15, New York.

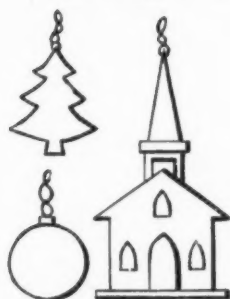
**A New Pictorial Chart** shows the place of Leonardo da Vinci in the stream of history by illustrating the main events and works of his life in chronological relationship with other personalities and events of his time. Horizontally, the chart is divided into three general sections. The center section has small reproductions of some of Leonardo's works, as well as pictures of the house where he was born and some of the buildings in which he lived or worked. Above this, important events of the period are noted, and below it are the names of some of Leonardo's outstanding contemporaries, as well as pictures of his four patrons and costumes of the day. For example, we see that

(Continued on page 36)

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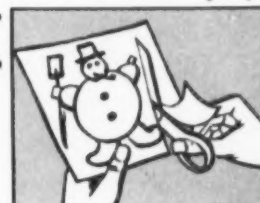
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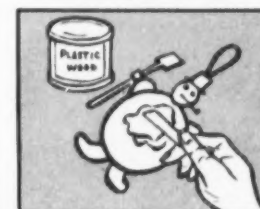
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## ITEMS OF INTEREST

(Continued from page 34)

Leonardo was born in Vinci, near Florence, Italy, just before the end of the Hundred Years War. When Columbus discovered America, Leonardo was in Milan, painting one of his most famous works, "The Last Supper," in the Church of Santa Maria Delle Grazie. Prepared by the Fine Arts Department of International Business Machines Corporation and printed in sepia, this study chart and a four-page mimeographed story of some of Leonardo's inventions and scientific studies are available free of charge. Recommended as supplementary study material for art history and appreciation and integration—history, geography, languages, and literature. Write to the Department of Information, International Business Machines Corporation, 590 Madison Avenue, New York 22, New York.

**Semiprecious Stones** and other jewelry materials are vividly described in the latest catalog of the Sam Kramer Company. Included are stones for beginners and advanced craftsmen, uncut gems for caging in wire, and unusual shapes for contemporary designing. Findings such as earring backs, chain, silver wire, and saw blades are included, as well as hard-to-find material like ivory, African buffalo horn, and so on. The catalog is free on request from Sam Kramer, 29 West 8th Street, New York 11, N. Y.

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## Release of Rembrandt—Poet of Light

is announced by International Film Bureau, 57 East Jackson Boulevard, Chicago 4, Illinois. Produced by Benjamin Berg and I. A. Block, the film is biographical and documentary of the great Dutch painter whose work was known for his masterful use of light. Visual presentations include many drawings and etchings as well as a large number of his best known paintings including "Detail from the Night Watch," "Anatomy Lesson of Dr. Nicolas Tulp," and a variety of "Self Portraits." Running time of the black and white film is 13 minutes. Prints are available for purchase (sale price \$65); and on rental basis (\$4.50) from International Film Bureau, Inc. For convenient rental or loan, apply to nearest Public Library, State University Extension Division, or local Educational Film Library.



**Portable Potter's Wheel.** Weighing only twenty-five pounds, and cleverly built into a carrying case the size of a portable typewriter case, the new Adams' Wheel is itself the result of considerable creative effort. The inventor, Leonard Adams, is a musician by profession who is interested in inventing as a hobby. After observing ceramics students at work on the wheel he decided to develop a portable wheel which could be easily transported between schools and studios. The wheel is electrically operated from any 115-volt, 60-cycle source, is of variable speed, and has both hand and foot controls. It is made of aluminum castings inside a natural-oak case. Attachments make the wheel usable for lathe work, mixing slip, jiggering, grinding glaze, and even winding kiln coils, and it may be used as a turntable as well as for throwing. Several art teachers and potters, including Mary Templeton of Buffalo, assisted in the designing. The wheel is reasonably priced and may be ordered from the Leonard Adams Studios, 1400 Elmwood Avenue, Buffalo 7, New York.

**Culture in Canada** is the title of a new publication by the Canadian Association for Adult Education, sponsored by the Fund for Adult Education of the Ford Foundation. This book is a report of the findings of the Royal Commission on National Development in the Arts, Letters and Sciences, and deals with various aspects of Canadian culture. As a result of the study, 146 recommendations were made, covering a wide

(Continued on page 39)

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by Seonaid M. Robertson

This study relates crafts as taught in schools to a much wider field . . . the whole environment of the child. Conditions and modes of working are shown to foster the growth of sensitivity and imagination, and the value of these for the growing years and for adult life is stressed.

The author devotes the last two-thirds of the book to the practical exposition of working materials . . . gets down to questions of glazing pottery and building a kiln, of the progression from potato to screen printing and the use of dyes. Some of the chapter headings are: Wood, Modeling, Pottery, Carving, Bookmaking, Lino Pictures, Fabric Printing, and Needlework and Embroidery. Each chapter ends with a list of minimum equipment for each stage of work. "Creative Crafts in Education" was reviewed in *School Arts* for September 1953. 300 pages. 33 plates, 69 figures.

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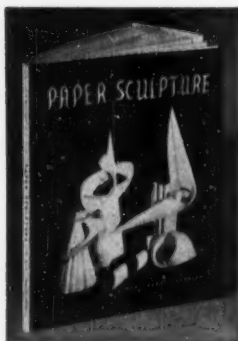
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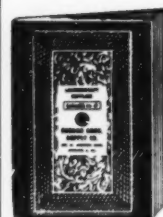
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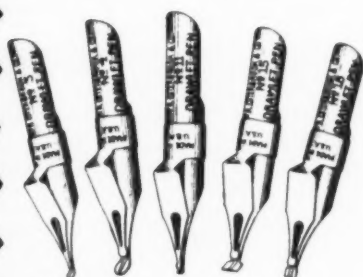
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### ITEMS OF INTEREST

(Continued from page 37)

range of topics related to the arts. Special recognition is given to new cultural influence such as radio, television, and motion pictures, which are rapidly approaching the influence of the school, library, and church. The peculiar problems of the artist in Canada are faced frankly, and recommendations made to improve conditions. The Canadian Association for Adult Education may be addressed at 143 Bloor Street West, Toronto 5, Ontario, Canada.



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**Leisurecrafts**, one of the leading craft supply stores on the west coast, announces the opening of larger and modernized quarters at a new address, 528 South Spring Street, Los Angeles, California. The new quarters have been "engineered" for fast, efficient handling of mail orders by roller conveyor line and other innovations, all designed to give top service to customers.

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**On Saturday, September 5, 1953**, the new Museum of International Folk Art was dedicated and formally opened to the public at Santa Fe, New Mexico. The Museum, which is a branch of the Museum of New Mexico, is a state-supported and state-operated institution, and was built to house the folk art collection of Miss Florence Dibbell Bartlett of Chicago, acquired in the course of many years of travel in more than fifty different countries. The collection consists chiefly of costumes, textiles, household objects, and a variety of decorative items of folk origin.

(Continued on page 44)



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**NEWS DIGEST**

(Continued from page 2)

**California Conference.** The northern California section of the Pacific Arts Association announces its annual art education conference to be held in Asilomar on November 6, 7, and 8. The program includes group sessions at various levels, new films, an Art in Action workshop, and tours to artists' studios. Dr. George Sheviakof of San Francisco State College will address the Saturday morning session on the subject, "Changing Values in Human Education and Their Implications for Classroom Teaching." The total cost for two nights, five meals, and "everything" at Tide Inn and Hilltop House is \$15.00. Reservations are being received by Tom Kosky, James Lick High School, San José, California.

**Edwin Ziegfeld**, head of the department of fine and industrial arts at Teachers College, Columbia University, edited the first Unesco art publication, "Creative Teaching in the Visual Arts," to be released in the near future. This publication includes forty-five articles by leading writers, artists, educators, and psychologists from twenty different countries. American writers include Viktor Lowenfeld, Marion Quin Dix, Mary Adeline McKibbin, Carl Hiller, and Thomas Munro. Charles and Margaret Gaitskell represent Canada.

**Arne W. Randall**, specialist in fine arts for the U.S. Office of Education, helped prepare the book, "Schools at Work in 48 States," available from the U.S. Government Printing Office for thirty-five cents. This publication of 138 pages is a study of elementary school practices in the United States, and is a comprehensive report of the survey. Major divisions are Teachers at Work, Pupils at Work, The School Program, School and Community at Work Together, and A Profession at Work on its Problems.

**New Color Filmstrips** on Toulouse-Lautrec and Bruegel have just been released for college and school use by M. C. Cooper. These sets present reproductions, mostly in faithful color, of major paintings and drawings of these masters at a price averaging about fifteen cents per frame. The Toulouse-Lautrec set is in five parts and lists at \$25.00, while the Bruegel set of three parts lists at \$16.00. Address M. C. Cooper, Box 3, Preuss Station, Los Angeles 35, California.

**American Art Week** is November 1-7. It is sponsored by American Artists Professional League. Mrs. Lois White Billinger, 40 France St., Norwalk, Conn., Director of American Art Week has sent us mimeographed sheets giving a variety of hints and suggestions of interest to schools and groups planning programs in observance of AAW. Those interested are urged to write Mrs. Billinger for suggestions to fit their programs.

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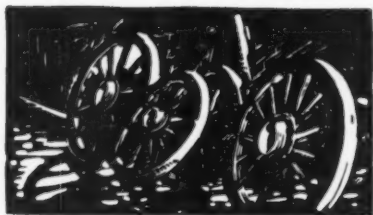
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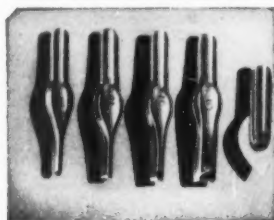


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## LETTERS

Brief quotes from other countries illustrate the growing importance of School Arts as an international magazine. Letters on subjects of general interest to readers will be quoted each month. Address the editor in Buffalo.

**France** Trevor Thomas, Unesco program specialist for arts in education, Paris, writes: "Good wishes for the future of School Arts."

**England** Ronald Horton of the Brighton College of Arts and Crafts says: "The idea of getting contributions from other countries is an excellent one and will be invaluable."

**Japan** Mitsutaro Mino of Mitoyogun writes: "I hope you will publish a special edition of Japanese School Arts to increase good will between our two countries."

**British West Indies** H. B. Dixon, headmaster of a Jamaica school, says "School Arts was recommended by many delegates at the World Conference of Teachers."

**Brazil** Emma Koch of Paraná says that "School Arts is of great help in developing a closer relationship and better cultural understanding between various nations."

**Canada** Dr. Muriel Uprichard, national director of the Junior Red Cross, says: "Congratulations on your new post as editor of School Arts, and success in this work."

**North Ireland** Betty Charlton, art mistress in Belfast, says: "I receive your valuable magazine as a Christmas gift from a Canadian friend and share it with others."

**India** Amiya Joban Mookerjee of Calcutta says: "I shall be glad to send you an article as early as possible and I am grateful to you for the interest taken in my writings."

**Switzerland** Leona Braverman promises an article on Ecole D'Humanite, a progressive school with sixty children of nine nationalities and twelve teachers.

**South Wales** John E. Brown of the Manmouthshire Training College writes: "We have nothing in Britain, I fear, which compares with School Arts as a creative aid."

**Belgium** Sister Mary Aloyse, Etterbeck-Bruselles, writes: "I am sending a selection of drawings by pupils of six and seven years."

**New Zealand** William S. Barrett of Christchurch writes: "I am pleased to know your plans for the new School Arts."

**Germany** Gert Weber, who wrote on Rhythm in the September issue, says: "My very best wishes to you and School Arts."

**Scotland** Sam Black, who writes in this issue, says: "Many thanks for your kind letter. I am glad you like my article."



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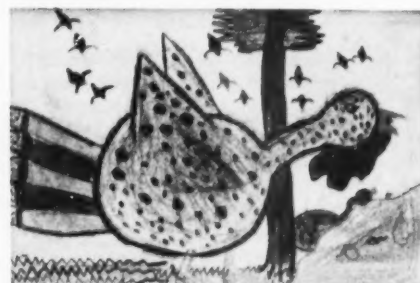
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Planning the Art Program for Children  
The Teacher Evaluates the Child's Work  
What is Talent?  
Learning to Observe through Experience  
Emotion is Expressed through Art  
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For one reason or another, you have chosen to pursue the profession of teaching. You are going to work with children—living, breathing human beings with bodies of blood and bone, and minds filled with creative power and possibility. You cannot minimize this power and your responsibility toward it. Of all the professions that ever existed, teaching is the greatest and what could be more important than teaching art!

Art lies innate in every living soul and truly in the heart of every child. When you mold the art life of that child you touch the deepest part of him, his creative potentiality. It is this potential, inherent in every man, which may guide the world, bring love or hatred, peace or war, culture or destruction. Tomorrow's Shakespeare, Paderewski or Michelangelo may be in your charge today. Through your very influence and care, you may encourage or eliminate a future creator, or you may save the world or destroy it. When we look at our profession in this light, we begin to glimpse the scope of our responsibility.

The growth of a child's creative power is like a plant. It must be surrounded with favorable learning situations, loving teachers and parents, in order to develop and mature. If we adults are the result of both our native capacities and the impressions of our early childhood, then today's child is a composite of his innate capacities and our influence. It becomes our duty as art teachers to recognize this situation so that we may stimulate desirable growth for the child. How we teach the child is an important part of our influence.

We should base classroom procedures on our understanding of today's world and society, today's children and our needs for cultural change. Our culture is basically dynamic and democratic and this puts a premium on adaptability, flexibility and freedom. All types of regimentation are unjustifiable. Therefore, in our art work it seems only natural

## beginning teacher

that practices of the free and self-expressive type should be stressed. Creative teaching challenges the child's spontaneity and initiative. Dictation inhibits freedom and spontaneity. Long, tense, confining hours of seatwork, dictated "coloring-in," etc. just do not fit into the picture. Constant imposition of set standards and practices and use of stereotyped "pattern work" inhibit creative development. When originality and creativity are blocked, they soon die. Self-confidence, not challenged, fades away. The personality of the child becomes more submissive, less creative, less flexible, and less secure. When this happens to many children, day in and day out, year after year, lasting personal and cultural devastations result.

Herein lies the challenge to every art teacher. She must inspire, encourage and guide. She must be filled with love and warmth and understanding necessary to the children's development through self-expression. Her influence and teaching should develop the child's self-confidence, stimulate creativity and independent thinking. She must weigh and measure the classroom activities so that they build for spontaneity, freedom and democracy. The minds of tomorrow are channeled by the influences of today. The beginning teacher should accept this challenge to build today's children for tomorrow's culture, democracy, peace.

Gretchen Grimm, who has helped many beginning teachers, is chairman of the art department at Wisconsin State College, Eau Claire, Wisconsin.

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## ITEMS OF INTEREST

(Continued from page 39)

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Association Films, national distributor of 16mm sound motion pictures to schools, clubs, industrial plants, television stations and other community organizations, announces publication of its 39th annual catalog, "Selected Motion Pictures." More than 1,400 subjects are described, including 140 industrially-sponsored free-loan films. The films are grouped under 22 category headings to assist teachers. Among the categories are: Agriculture, Arts and Crafts, Geography, History, Home Economics, Industry and Manufacturing, Social Science, and Entertainment.

For copies of "Selected Motion Pictures" it is requested that film-users write: Association Films, 347 Madison Avenue, New York 17, New York; or the company's libraries in Ridgely, New Jersey (Broad at Elm), Chicago (79 East Adams Street), Dallas (1915 Live Oak Street), and San Francisco (351 Turk Street).

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## art problem clinic

*Several teachers have indicated that they could not carry on a progressive art program because of limitations in space, equipment, supplies, or time allotted for art. One reader wrote, "We need projects for crowded rooms with screwed-down desks." Another stated that she is "an average classroom teacher who does not have access to water, whose art period may be limited to half an hour, whose materials consist primarily of paper, paste, a few paints, and a box or two of clay." Another teacher pointed out that her art periods are limited to an "absolute forty-minute schedule." These problems are closely related.*

Well, you can do almost anything on "screwed-down desks" that you can do on tables. The desks can be unscrewed! The children are movable! We do not wish to condone the adverse conditions, but we must find ways of working creatively and resourcefully until a better environment can be arranged. We are excited to find creative teaching going on in spite of limitations and are perhaps too prone to boast of these achievements when we should more energetically emphasize the need for more funds, time and space.

The thrill of teaching is not to be found so much in the perfectly equipped room, however, as in the challenge that a poor one presents. A teacher who preferred to do stage scenery herself because she didn't have a modern, spacious art room, was probably robbing children of a valuable experience. Children often paint on blackboards, on floors, on windows, in the halls, or in some unused room that becomes converted into an art workshop. How will the administration recognize a need for proper space if work is not in progress elsewhere? Children can assist in making conditions more workable by redesigning the space.

As for half-hour periods, or even forty-minute periods, why not have two periods once a week of one hour, or even a longer period every other week? This has been done! The classroom teacher could and should carry on art other than at the time the art teacher is visiting. The art consultant may need to rearrange the schedule to allow for more free periods in which she may be on call, and then spend more time helping with in-service training of classroom teachers through short workshops in the evenings. At these workshops, teachers should be guided in the kinds of experiences children need, and may profitably work on some creative interests of their own. Discussion periods should take up objectives, how to evaluate children's work, organization of supplies, resources, and many other aspects. Art films may be shown, visual materials brought in to increase background information. Occasionally, a group of children could work

after school hours to complete work for which not enough time was provided. A fourth grade teacher I knew had a "free painting period" during the lunch hour, so that when children finished eating lunch they might work in art for a half-hour as they wished.

Limited materials? Exciting use of local materials can be made; native clay, cinder block, stone, newspaper, lumber-mill scraps, plastic scraps, metal scraps, wire (coat hangers for mobiles), corn husks, odds and ends of cloth and yarns from home, to mention a few. Children like to go out and dig clay, to even make an outdoor kiln. Such activities provide an element of discovery that is important to learning. They like to engage in forms of dramatic play in which paper costumes can be imaginatively used. Puppets come to life from stockings, stuffing, sacks. But the crayons, paint, chalk, and cut paper—children never tire of these. While it is true that they need a variety of materials, the common materials can be creatively used in unlimited ways.

Collage is a fascinating and valuable art experience for all ages, and makes use of various scrap materials available in any community. The September issue of *School Arts* carried an excellent article on this subject. Two charming small exhibits for classroom use on "Mobiles" and "Collages" are available from the Delaware Art Center, free of charge. In making toys, a third grade in one of the Delaware schools used oilcloth creatively. They painted pictures of large animals and dolls, then used them as patterns to cut from the oilcloth, stuffed and sewed them. No sink is required for many creative activities, but where water is needed it is possible to have the children or a friendly janitor bring in a bucket of water as it is required, keeping another bucket for water to be thrown out.

All of us are prone to rationalize our own problems and give up searching for the solutions. Teachers who are really eager to improve their art programs should take every opportunity to learn what other creative teachers are doing, both by visiting them at work and by reading of their activities in a good art education magazine. We listed several good books last month. Join one or more of the art education associations, local, regional, and national! Read their publications, and attend their conventions whenever possible. Learn how other teachers solve problems.

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Marion F. T. Johnson is in charge of the art education program for the Delaware Art Center, Park Drive and Woodlawn Avenue., Wilmington, Delaware. Since different educators will edit this feature, your problems should be sent to the editorial office in Buffalo.





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## new teaching aids

**Art Education Today**, published each year by the Bureau of Publications, Teachers College, Columbia University, with a distinguished board of editors including Edwin Ziegfeld as editor-in-chief. The 1951-52 yearbook, just released, deals with the secondary school, and offers many sound ideas helpful in improving art programs and high school courses in general. Some of the articles are of an inspirational philosophic nature, concerning objectives for art education and values to the individuals who have wholesome art experiences. Many articles are very practical; there are quoted teacher conversations with adolescents in a studio workshop atmosphere which may be helpful to many readers. Those of you who teach on the high school level are sure to find in these articles someone else's way of handling your problems. The book is filled with down-to-earth experiences of our fellow art educators, including articles on the development of an art program, using art in vocational guidance, art in a core program, and art interests of students. Although the subjects are varied, the over-all philosophy stresses the growth of the individual personality. This annual publication keeps us in touch with many of the newest experiences and ideas of outstanding people in art education. A few issues of previous years are available.—Lenore Tetkowski

**The Life and Work of Van Gogh**, a new book by Carl Nordenfalk, published by the Philosophical Library, New York, 1953, price \$6.00. Those of us familiar with the work of Van Gogh can be brought to greater appreciation and understanding through this clear lively portrayal of the artist. His development as an artist through the mines, peat diggers, and peasants, each building upon the past to his best work in France, is told interwoven with his personal life. The book is well documented, using many quotes from Vincent's letters and references to other sources of information related to Van Gogh and his contemporaries. The 72 excellent reproductions of vigorous drawings and paintings are discussed as to feeling and intent as well as to form and color. The potato eaters become real people of the earth. The colors on his palette, the way he mixed his subtle and glowing colors and those deep near blacks are interesting and valuable to anyone who mixes colors himself. Knowing the continual hardship, financial and personal, receiving almost no encouragement through his 34 years of life, one feels a deep sympathy and greater admiration for the intense determination and genuineness of this great artist.—Lenore Tetkowski

**The Way of Wood Engraving**, a new book by Dorothea Braby, published by Studio Publications, New York and London, 1953, price \$4.50. Herself a famous wood engraver and illustrator of many beautiful books, Dorothea Braby offers an excellent source of help to serious students of this craft. Printed in England, and illustrated profusely with her favorite plates and examples of work by other leading wood engravers, the book itself is an excellent example of typographic art. Full of her feeling for the craft, it is essentially a very practical book, covering a wide variety of information on materials, advice on preparing the work, examples of textures and the range of effects possible with the tools, and the taking of a print. A specimen subject has been taken from the first rough sketch to the printed block, showing its development at every stage. The twelve chapters deal with The Nature of a Wood-Engraving, The Block, The Design, Conveying the Design to the Block, Tools and Other Equipment, Beginning the Engraving, Pitfalls, Technique, Printing, Color Prints, Progress of a Print, and Historical Development. The unique qualities of a wood engraving, with its extreme whites and deep blacks, and endless subtleties of tone and texture, offer exciting adventures and creative possibilities to all.—D. K. W.

## BOOKS JUST RELEASED BY PUBLISHERS

Architecture Through the Ages by Talbot Hamlin, \$8.00 educational edition, Putnam revised 1953, for college and advanced art students; Vatican Art by Karl Ipser, \$7.50, Philosophical 1953, for teachers and advanced art students; Oil Painting Step-by-Step by Arthur L. Guphill, \$6.95, Watson-Guphill 1953, for teachers and art students; Theory of Beauty by Harold Osborne, \$4.75, Philosophical 1953, for advanced art appreciation classes; World Costumes by Angela Bradshaw, \$8.00, MacMillan 1953, for high school and advanced art students; The Home and Its Furnishings by Ruth Morton, \$3.80, McGraw-Hill 1953, for home furnishing classes; The Studio Book of Alphabets, \$2.00, Studio 1953, for poster and advertising classes and commercial artists; The Greek Spirit in Renaissance Art by Lucie Simpson, \$4.75, Philosophical 1953, for advanced art appreciation classes; Wild Flower Studies by B. D. Inglis, \$5.50, Studio 1953, for advanced art students; The Dutch Masters by Horace Shipp, \$6.00, Philosophical 1953, for art appreciation classes; The New Art Education by Ralph M. Pearson, \$5.00, Harper revised 1953, for teachers and art education students; The Drama of Display by Jim Buckley, \$10.00; Pellegrini and Cudahy 1953, for advanced art students; Creative Expression with Crayons by Elise Reid Boylston, \$3.95, Davis 1953, for teachers and art education students.

# Let's Abandon the Schools

EDITORIAL

Our children face a future of greatly increased leisure as new mechanical developments make it possible to obtain the physical needs of man in less and less time. If the schools are to adequately prepare adults to face their new world of tomorrow we must reconsider the entire school program, and coldly evaluate each school activity to see what it is doing to the children of today. Childhood is too short, and the need is too urgent, to devote much time to work which will be of little value in an atomic-television age. Three-dimensional color television will be projected full size on the living room walls of tomorrow. We will visit all corners of the globe with a turn of the dial, meet in person the leaders who are guiding the world's affairs, and get much of our education direct and up-to-date as things happen. Already many children spend more time watching television than in attending school. If we are alert today, our schools will be able to substitute firsthand television experiences for much of the material now learned from books or the teacher's notes. Television will make it possible to learn more about people and facts in one hour than even an efficient teacher could get across in one week.

Some have suggested that the schools be eliminated and formal education be conducted by television in the home, with a few "master teachers" directing the work of thousands of pupils. If the purpose of the schools is only to transmit the facts and beliefs of the culture quickly and efficiently, it is quite probable that a better job can be done by the improved television of tomorrow than in a classroom. And think of the money we could save, even if the school board provided the television sets! If the principal job of the schools is to teach facts, the logical solution is to eliminate them in favor of educational television directed to each home. Parents would, of course, have to take over many current responsibilities of the teacher in order to see that children are prompt in attendance and alert to what is going on. But they would be compensated by learning new facts with the children.

On the other side, those of us who look back upon our educational experiences will agree that "education is what we remember after we have forgotten the facts." The under-

standing teacher who adapted her program to our interests, who was always on hand to tide us over the rough spots, and whose unfaltering confidence in our ability to succeed kept us at problems which seemed overwhelming at the moment—these personal influences will never be replaced by television. We must never forget the many extracurricular experiences and cooperative work with fellow pupils which probably gave us more real education than the books ever did. The only real reason for preserving the schools in view of the educational possibilities of tomorrow's television is in the advantages of personal contacts with both teachers and fellow pupils.

In evaluating the school program we need to decide what facts and experiences can best be secured by mass television education, in or out of the classroom, and what can be better learned through working directly with others. Television itself can be a menace instead of a marvel. Witness the art programs which advocate noncreative work in contrast to the few good programs which stimulate originality. And unless the average citizen makes himself heard it is quite possible that there will be little air space for guided educational programs in the future. Even now, many people are arguing that it would be better to trust the good intentions of commercial interests than the judgment of their own elected government. There are two sides to this question, but we are certain of one thing, and that is unless the educational work of television is entrusted to those who are professionally competent it may be worthless or even dangerous, regardless of who pays the bill.

Unless television programs can stimulate people to actually do things, instead of merely watching, it will complete the job of producing a spectator culture. Here the advantage of the classroom will not hold true unless the emphasis is on less learning about the experiences of others and more firsthand experiences for the children themselves. Here is where the creative arts come in, but you know the story well. We must have more and more time devoted to creative activity, and all school subjects must be approached with a creative mind, if we are to prepare children to cope with problems which will surely face them tomorrow.

*D. Kenneth Winebrenner*





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